A DETAILED ANALYSIS OF 'NEMESIS'

Accompanying Document for *Nemesis*

A Thesis
by
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Abstract

A DETAILED ANALYSIS OF 'NEMESIS'

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'Nemesis' consists of two main elements: each movement includes music played by a guitar quintet (four classical guitars and one contrabass guitar) as well as spoken word introductions which may be performed by the guitarists themselves or other performers. This analysis will discuss the spoken word sections first and then the notated sections played by the guitarists.

Acknowledgments

I would like to thank the members of my committee, Dr. Victor N. Mansure, Dr. Hiu-Wah Au, and Dr. Andrew Hannon for their ongoing support and guidance in the creation of this thesis. I would also like to extend thanks to Dr. Hannon for his excellent teaching in the area of composition and artistry that made this piece of music possible.

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Section 1: Spoken Word Introductions

The spoken word sections of 'Nemesis' reference and borrow from Greek myths as well as passages from the Christian Bible. Though these references are made to existing narratives and histories, it was not my intention to depict or evoke an extramusical program. Rather, the references to outside material, the content of the spoken word sections overall, and the titles of each of the movements would be better described as the 'impressions' of my thoughts and feelings surrounding a particular topic. I chose not to be direct or explicit about this topic in the score and preceding notes. I felt this was the best way forward because, from an artistic standpoint, creating 'Nemesis' was not about making a statement, and any statements that I had to make would be more appropriate in a different medium.

That being said, there are several themes and ideas that I wanted to be evident to the listener. Of course, the spoken word element proved to be the most direct vehicle in achieving this. The first movement deals with the idea of 'naming an enemy,' and seeking justice against that enemy. In the second movement, I focused on guilt, innocence, and personal reflection. The third movement is about the conflict between the ideas of justice and vengeance. The final movement is the only one in which the spoken word and guitar parts happen concurrently, and the theme is merely 'acceptance.'

The spoken word section of the first movement opens the piece. Although these sections are not exactly poems, it will be helpful to use literary terminology to describe them. This first section is written in free verse, without a rhyme scheme or any rhythmic symmetry. There is some important repetition in the way lines are grouped: Lines 1-12 are made up of three groups of four lines, addressing the goddess Nemesis in various forms and using different names. Lines 9-12 are a repeat of lines 1-4, while lines 5-8 contrast.

Next, the middle section is a group of nine lines which comprise the message to Nemesis, wherein the speaker vaguely references an enemy and the wish that Nemesis would 'serve justice unto the proud.' The lines 'I have risen on the wings of the dawn, I have settled on the far side of the sea,' are a quote from the book of Psalms in the old Testament of the Bible. The speaker is appealing to the goddess by describing their own experiences in a way that resembles those of Nemesis; specifically an event where the goddess took the form of a goose to flee her father Zeus as he chased her across the sea. The speaker also refers to their enemy with several euphemisms (the hunter, the seducer, the mind that is not a mind, the wolf among the sheep,) but also states that they will only 'name' the hunter to Nemesis herself. The section ends with a repeat of the address to Nemesis, this time flipping the order in which the groupings appeared the first time, and with a shortened version of the A grouping. There are few musical effects given to the speakers for this section: a few lines are directed to be given in a whisper and the final line is delivered by all the speakers together. A form diagram for this movement can be found in Figure 1 A.

In the beginning of the second movement, lines 1 and 2 establish that Nemesis is now the speaker, telling a story to give an answer to the original speaker. Nemesis prefaces her story with a six-line grouping (lines 2-8) detailing the important themes of what is to come. These lines make use of the homophones 'innocence' and 'innocents,' implying that the story will include 'echoes' of the concept of innocence as well as of people who were innocents. The word 'echo' is significant as a reference to the myth of Echo and Narcissus, a version of which is told in lines 9-20.

Echo is a nymph who is assaulted and abused by Zeus. Zeus's wife Hera curses Echo out of misguided jealousy, so that Echo cannot speak other than to repeat the last few words spoken by another person. Narcissus spurns Echo cruelly, and is then cursed by Nemesis to fall in love

with his own reflection. Narcissus wastes away and dies before his reflection, unable to look away. Here, Nemesis describes Narcissus as being in pursuit of his own enemy before 'casting aside' both innocence (his own) and innocents (Echo.) The homophones 'sees' and 'seize' are used as Nemesis warns the original speaker to consider the tragedy of Narcissus.

There are two effects used in the second movement: anytime someone speaks the line ‘the seducer,’ it is directed to be done in a whisper. The line ‘the curses of all Time’ features layering of two voices on the words ‘of all Time.’ Figure 2 A depicts a diagram of the form of this movement.

‘Vendetta,’ the third movement, features the largest amount of musical effects in the spoken word parts. Lines 1-4 feature the four speakers layering and repeating lines over each other by speaking the same lines in a round format, or, with staggered entrances. These lines as well as this device return several times, each time changing the order of the speakers’ entrances as well as the dynamic (first normally, then in a soft voice, then in loud calls.) In lines 5 and 6, Speakers 1 and 4 interject shorter lines over the lines of Speakers 2 and 3. This device and these lines are also repeated. The interjected lines are more quotes from the Bible. Lines 11-15 are directed to be spoken very quickly, and the repeat of these lines later is directed to be spoken very slowly. The final two lines are spoken multiple times ping-ponging between the two groups of speakers until they layer over one another, with both lines being spoken simultaneously. The form of this movement is diagramed in Figure 3 A.

The text of the fourth movement contains no added effects and repeats the lines from the first movement which give the many names for Nemesis, adding the line ‘I Accept You,’ being spoken by each of the parts in turn. The main difference in this movement is that these lines are spoken between the phrases played by the guitars, rather than all appearing at the beginning as

has been the case for each previous movement. The full text of this movement may be found in Figure 4 A.

Section 2: Guitar Quintet Parts

In the beginning of the process of writing 'Nemesis,' I laid out four specific musical goals: 1) To take advantage of as many textures, timbres, and sounds as possible that the chosen ensemble could execute. 2) To create a balanced and effective formal structure to keep the writing of all sections focused and the final product unified. 3) To use a variety of styles of pitch material. 4) To focus on the presence and absence of tensional factors as a guide for the form.

The first goal involved making lists of guitar techniques. As a guitarist I called upon my knowledge of styles and techniques for the nylon string classical guitar, steel-string acoustic guitar, electric guitar, and electric bass guitar. This also included differentiating techniques that required the use of the fingers and those that required the use of a plectrum or guitar pick. A detailed list of the techniques I chose to incorporate can be found on the page of the score labeled 'extended techniques and notation guide.' During the process of choosing techniques to use it occurred to me that each guitarist could also have the use of their hands, feet, and voices in ways that would not involve the guitar. This led to my decision to incorporate hand percussion sounds as well as the bigger decision to include the spoken word sections of each movement. I treated the spoken passages similarly to the music written for the guitar; various textures, effects, and timbres are present. Even though this is the case, I chose to write or 'notate' the spoken sections in the manner of a dramatic script, allowing for more freedom of the speakers to choose how they will deliver each line. There are instructions present for the 'musical' effects that I intend, but I felt that an attempt to notate these on staves would be needlessly complicated and cumbersome.

I made very specific decisions regarding form, in part inspired by Franz Liszt's use of what he called 'cyclic form' and by Bela Bartok's 'arch structure.' In the cyclic form, motives or themes return in a cycle, transformed each time in some way. The arch structure features five movements, with the first and fifth being related, the second and fourth being related, and the third standing on its own. I chose to blend these ideas with the well-known 'three-act' structure from the dramatic arts. The three-act structure indicates a beginning, middle, and end, and it is usually suggested that the first act should contain expository information, while the second introduces the conflict, and the third resolves that conflict. Other elements of this structure include the climax, which should occur somewhere between the 2nd and 3rd acts, and a denouement - a final section providing conclusion to all the preceding threads.

To blend these three ideas, I decided that my piece should include the following elements: 1) The statement and return of material. I chose to approach this with an open interpretation; the ideas which return and are transformed need not be themes or motifs but could also be techniques, timbres, or textures. Ultimately I chose most often to reintroduce significant timbres and techniques. 2) Delineation of related sections prior to putting notes on the page. This way, I knew which sections of which movements would be related at the outset. Approaching the writing in this way allowed me to stay more focused overall and was effective in achieving the unity that I wanted between sections and movements throughout the piece. 3) A superimposition of musical tensional factors over the dramatic three-act structure: that texture, range, dynamic, consonance/dissonance, and timbre would start out fairly smoothly, become more conflicted and uneasy in the middle, ramp up to a climax of tension, and then relax for the denouement of the piece. I applied this idea to the first movement and the entire piece as well as a modified version for the second, third, and fourth movements.

The first movement bears elements of all the ideas mentioned above. I adhered to my formal schematic strictly: each of the three main sections features three smaller sections, which are in turn also made up of three phrases. Every group of three at every level is meant to follow the idea of the three-act structure, with the first item of the group being most stable, the second item featuring more tension in some way, and the third item returning to the material of the first, with some alteration to maintain momentum. For the sake of simplicity, I designated my three largest sections as Act 1, Act 2, and Act 3. I labeled the three sections of the first two Acts as A, B, and C. Act 3 also appears in three sections, but they are now different. The first section is like a Development from Sonata Form, pitting each of the main motives of the prior A, B, and C sections against each other while incorporating different kinds of pitch material, as well as rhythmic variation. The second two sections of Act 3 are the A sections of Act 1 and Act 2, but appearing in reverse order. Finally, I labeled the three phrases of each A, B, and C section as 1, 2, and 1'. The overall form of the piece can be seen in Figure 1B.

The A section of Act 1 starts at a low dynamic with a slowly moving melody. The harmony is colorful, but consonant and centered around E. The A2 section features a more rapidly moving melody line harmonized in parallel fourths to add a bit of tension. The accompaniment drops into a thinner texture for the second half of the repeat of A1. This section features percussive extended techniques, but these are mostly background support of the main melody.

The B section moves the harmonic focus to A, while also emphasizing the minor 7th 'G' in order to create more tension. The melodic lines are faster overall, and the accompaniment changes to an unusual gesture involving parallel harmonies played with 'slides' or portamenti and ending in natural harmonics. The second half of the B section moves the pitch level up to B,

emphasizing notes to outline and suggest the dominant harmony to E, creating the tensest harmonic moments thus far.

The first phrase of the first C section moves the harmonic center back to E. Here the melody is accompanied by three guitars playing the same chord progression but rhythmically offset from each other, creating a klangfarbenmelodie that runs counter to the main melody. This section also features the roll technique, where the guitarist drags the thumb downward across the strings such that each note of the chord is struck individually but in very quick succession. The second phrase of the C section follows a similar chord progression and is again rhythmically offset between parts, but this time the offset appears in much shorter intervals, so that an echo effect takes place between Guitar 1 and 3 and between 2 and 4, much like a delay unit would function with a single electric guitar part. Now the technique is changed from the roll to the classical guitar tremolo technique (distinguished from the flat-pick tremolo technique in that the classical guitar version involves the use of the fingers instead of a pick and usually also includes other notes being played at the same time as the tremolo.) The C section concludes with a repeat of the first phrase.

The second Act features several changes to the A, B, and C sections to create more tension. First, the time signature changes from 6/8 to 5/8. By dropping this one beat and adjusting the melodic phrases accordingly, I wanted to create a subtle feeling of something being 'wrong,' rather than a big, obvious change. Other changes include more dissonant or tense harmonies (the chords become more 'cluster-like' and the octatonic scale appears several times,) faster and more angular figures in both the melody and accompaniment, more abrupt dynamic contrasts, thicker textures, wider ranges, and harsher timbres. A few examples of these timbral changes include the portamento accompaniment figures in the B section (measure 84) which now end in sharp, accented staccato notes rather than the ringing natural harmonics from the first Act.

Similarly, the klangfarbenmelodie chord progressions from the C section are now accented rasgueado flicks played sul ponticello (closer to the bridge and having a brighter tone) instead of the warmer, sul tasto rolls in the first C section.

The third Act arrives at measure 111 with the 'development' section. Here motives from each of the A, B, and C sections appear in many forms. Accompaniment figures are switched around and appear in different places than before. Each part now plays in the whole tone scale, the range here is the widest, dynamics are extreme, and the texture is chaotic with lots of elements happening at once. This section is meant to be the tensest and provides the climax before returning to the A sections of Act 1 and 2.

The second movement, 'Antagonism,' is more dissonant overall than the first and uses the octatonic, or diminished scale. Harmony is again non-functional and is based around B as a pitch center. This movement makes extensive use of the portamento technique, and this is meant to be the factor unifying it with the 'B' sections of the first movement. Other extended techniques in this movement include hand percussion, the slap and pop technique, many instances of natural and artificial harmonics, right-hand tapping for rapid legato, and 'thumb scrapes,' which involve sliding the thumb along the ridges of the winding of the E string, much like a pick scrape on the electric guitar.

The tensional arc of the three-act idea is still present but with fewer 'levels' and iterations than the first movement. There are still three main sections and each still returns a second time with transformations meant to increase drama and tension. For this movement, I used different means to achieve this than in the first: the main motive is stated in the A section, at the end of which all parts go silent save for two hand percussion parts. The B section builds gradually, adding new parts slowly. Here the tensional factor is the degree of dynamic, timbral, and textural contrast between the A and B sections. The C section incorporates elements of both the previous

sections. When the A section returns, the motive is now accompanied by the thumb scrape technique (which I chose because it is a bizarre effect both aurally and visually.) The motive is also 'split up' with rests that were not present in the first iteration. This tactic, similarly to the time signature change in the second Act of the first movement, is designed to give the motive a feeling of being 'off' somehow without more obvious changes being made. When the B section returns, the right-hand tapping technique enters as accompaniment. The speed of this technique enhances the texture, making for a more chaotic sound overall but also serving to obscure the beat. For the C' section, the portamento technique takes over melodic duties while other voices accompany with tapping and slapping. The combined effect is that of great speed, harsh timbres, and unusual sounds, providing amply for the climax of this movement before returning to a reduced version of the main A motif in the D section. This final section, which also features a gradual tempo reduction, is like a coda and serves as the 'denouement' for the second movement. A diagram of the form of this movement can be seen in Figure 2 B.

'Vendetta,' the third movement, serves as the climax of tension in the overall three-act structure of the entire piece. This movement features a section which repeats and transforms between each iteration of five other sections: two main motives which each appear twice and one episode that occurs in the middle of the movement. The repeating C section is an echo of the klangfarbenmelodie C section from the first movement and is meant to be the factor that connects the first and third movements. This movement features harsh dissonances as well as the most extreme and abrupt dynamic changes. The A motive is accompanied by very fast, layered figures played with a pick to achieve a chaotic texture with a bright timbre, and ends with a wide dissonant cluster chord mimicking the rhythm of the main motive with heavy accents. The B motive is harmonized by stacked dissonant intervals in parallel motion for a dark and heavy sound. The repeating C section is first played in very short notes with a pizzicato technique, then

with natural and artificial harmonics for a longer, more ringing sound as well as a higher range. The third iteration returns to short staccato notes but this time using full chords, and the fourth features these same chords allowed to ring out and played at 'sul 12,' or plucked over the 12th fret, for maximum timbral warmth. The return of the A motive in the final section varies the accompaniment and the phrase length before building into a final, single strike of the dissonant cluster from the first iteration, while the spoken parts appear for a single effect: a long, sustained 's' sound leading up to the final chord, followed by a soft 'shh' sound. The diagram in Figure 3 B shows the form in its entirety.

The final movement, entitled 'I Accept You,' serves as the denouement of the three-act structure. This movement is shorter, simpler, and far less intense than the previous three. The four guitars and contrabassist all play the same figures for the duration, which are phrases 1 and 2 from the A section of Act 1 in the first movement. The two phrases are repeated twice, followed by a short figure simply 'tolling' the last note of the phrase while the spoken word parts finish. Each guitar plays using a different timbre: Guitar 1 only in harmonics, Guitar 2 in pizzicato, Guitar 3 sul tasto, and Guitar 4 sul ponticello. The form is diagramed in Figure 4 B.

Figure 1 A

A The beating of wings

The calling of birds

Adrasteia

The one from whom there is no escape

B Nemesis

Winged balancer of life

Dark-faced Goddess

Daughter of Justice

A The beating of wings

The calling of birds

Adrasteia

The one from whom there is no escape

C Serve justice unto the proud!

I have risen on the wings of the dawn

I have settled on the far side of the sea

I am hunted

To you alone I will name the hunter

The enemy

The seducer

The mind that is not a mind

The wolf among the sheep

B Nemesis

Winged balancer of life

Dark-faced Goddess

Daughter of Justice

A' Adrasteia

The one from whom there is no escape

Come down

A B A C B A'

Figure 1 B

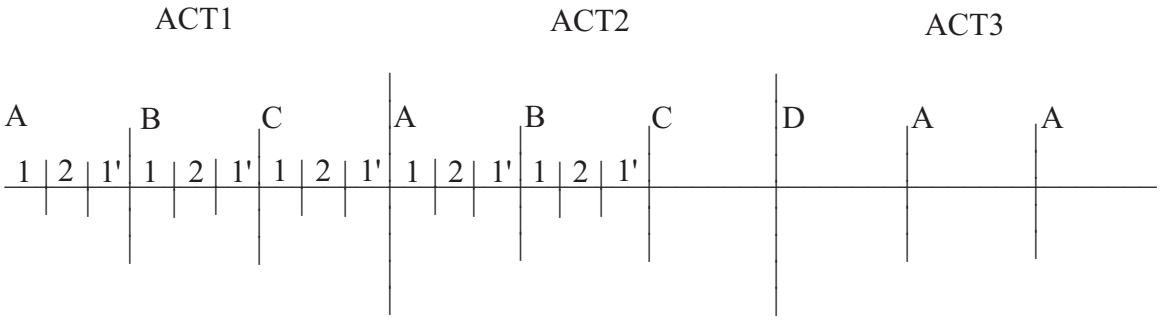


Figure 2 A

I will answer

I will tell a tale:

A The lineage of tragedy

The echoes of innocence

The curses of all Time

The lineage of tragedy

The echoes of innocents

The curses of all Time

B A hunter in the woods

Running down the enemy

The seducer

The mind that is not a mind

Casting aside innocence

C Running down the enemy

Drawn into a reflection (the seducer)

Abandoning purpose

Casting aside innocents

D Convincing himself he sees truth

Excusing himself to seize youth

Where will you be when he sees you?

What will you do, should he seize you?

A The lineage of tragedy

The echoes of innocence

The curses of all Time

The lineage of tragedy

The echoes of innocents

The curses of all Time

Figure 2 B

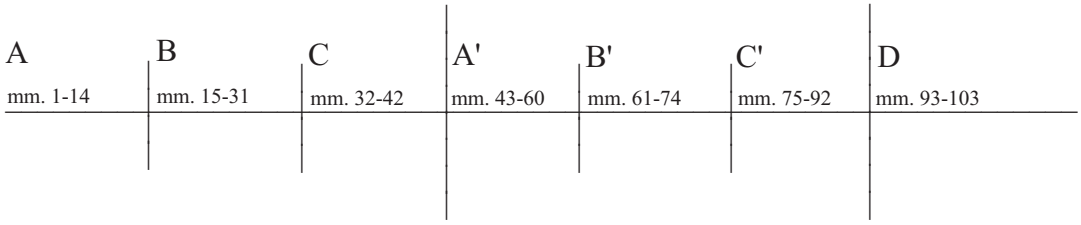


Figure 3 A

A Justice

Or Vengeance

Or Justice

Or Vengeance

B You cannot create without also destroying
(I broke the jaws of the wicked)
You cannot destroy without also creating
(Seventy times seven)

A' Justice

Or Vengeance

Or Justice

Or Vengeance

C By the earth

By the ether

Is it either?

Is it neither?

Is it both?

A'' Justice

Or Vengeance

Or Justice

Or Vengeance

B' You cannot create without also destroying
(I broke the jaws of the wicked)
You cannot destroy without also creating
(Seventy times seven)

A''' Justice

Or Vengeance

Or Justice

Or Vengeance

C By the earth,

By the ether,

Is it either?

Is it neither?

Is it both?

D You will not create without also destroying

You will not destroy without also creating

You will create

You will destroy

Figure 3 B

A	C	B	C'	D	C''	B	C'''	A'
mm. 1-18	mm. 19-26	mm. 27-41	mm. 42-49	mm. 50-65	mm. 66-73	mm. 74-88	mm. 89-96	mm. 97-109

Figure 4 A

The beating of wings

The calling of birds

Adrasteia

The one from whom there is no escape

Nemesis

Winged balancer of life

Dark-faced Goddess

Daughter of Justice

Adrasteia

The one from whom there is no escape

I accept you

I accept you

I accept you

Finally, I accept you

I accept you

I accept you

I accept you

Finally, I accept you

Nemesis

Winged balancer of life

Dark-faced Goddess

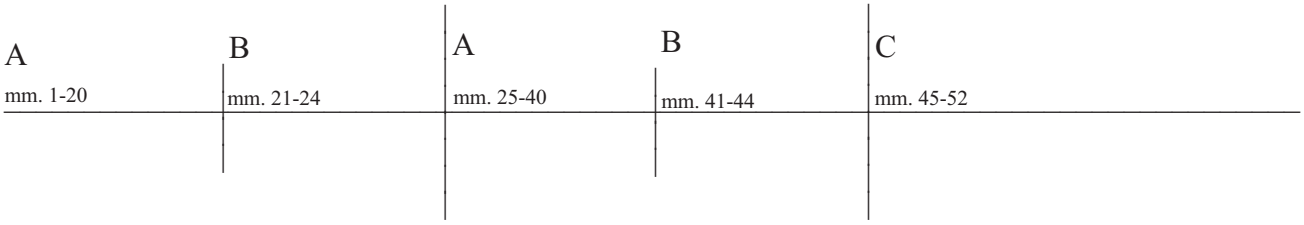
Daughter of Justice

Adrasteia

The one from whom there is no escape

I accept you

Figure 4 B



Vita

Jon Cheney was born in Fort Rucker, Alabama to David and Lorisa Cheney. He received a BA in music composition and acting from Campbell University in 2013. From 2013-2018, he worked as a private music instructor in North Carolina in the cities of Fayetteville, Dunn, and Cary, in addition to recording and performing throughout the southeastern United States with the Asheboro-based beach music band Bantum Rooster. In the fall of 2018, he accepted a music theory assistantship at Appalachian State University and began study toward a Master of Arts degree. The M.A. was awarded in May 2020.

Cheney currently resides in Buies Creek, North Carolina and continues to teach and perform.

Nemesis

For Guitar Quintet and Spoken Word

Jon Cheney

Spring 2020

Program Notes

The writing of 'Nemesis' proved to be very valuable to me, both as a musician and as a person. Musically, I wanted to challenge myself to create a piece of music that would put to the test all my knowledge about form, harmony, texture, and timbre, specifically, as these were areas where I felt my understanding was limited. When I look at or listen to the finished product, I am vividly reminded of everything I studied to make any command I have of these elements possible, and in that way the piece feels like a fitting summary of my experience as a musician for the last few years. Second, the personal level: This piece was inspired by and is a product of reflection, the thoughts and feelings I had upon finally arriving at the answer to a question that existed in my life for a very long time. I've chosen not to be more specific about this, here or in the material of the piece. I do hope that anyone who hears it may gain something from the product of that reflection, as I did.

- Jon Cheney

Spring 2020

A Note About the Spoken Word Parts

My original idea was to add more minimal spoken word parts to be spoken by 4 guitarists.The spoken word sections of the piece evolved quite a bit, and I also decided to add the contrabass to the ensemble. Please feel free to assign any combination of performers to these parts: you can use the four guitarists, involve the contrabassist, or assign the parts to other performers such as actors.

Instrumentation

Guitar 1

Guitar 2

Guitar 3

Guitar 4

(all nylon string classical guitars in standard tuning)

Contrabass Guitar

(standard tuning; an acoustic bass guitar may also be used)

Speaker 1

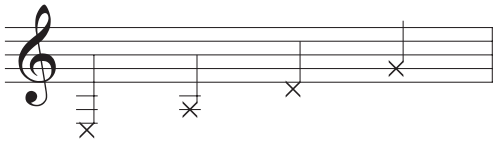
Speaker 2

Speaker 3

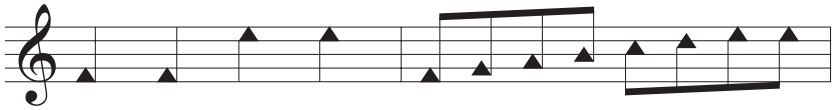
Speaker 4

(may be assigned to the five players in any order or to other performers)

Guide to Notation and Extended Techniques



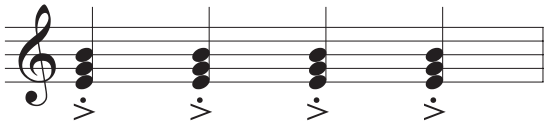
Muted, percussive tones, played by laying the fingers of the left hand against the strings without applying enough pressure to push them down to the fretboard, and plucking the open strings with a plectrum in the right hand. This technique appears in the first movement.



Golpe - a percussive flamenco technique consisting of striking the upper or lower bout of the guitar. Here we will use the F4 space on the staff for the lower bout, and the E5 space for the upper bout. You will see a figure like the second measure here, and this means to slowly shift your strike up and down the body of the guitar from the lower to the upper bout. This technique appears in the first and second movements.

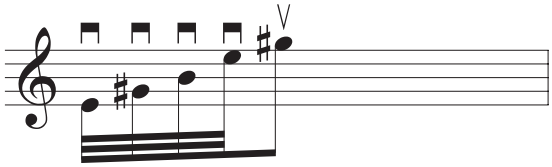
Portamento - strike the first note and slide up the fretboard to the second note on the same string. Perform the slide based on the rhythm notated, for example in this measure the F4 is to be struck and then the slide will last the length of the half note, landing on the C5 at beat 3. This technique appears in the first and second movenents.

Rasgueado

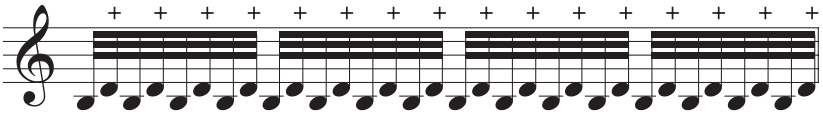


Rasgueado - a flamenco technique where the strings are strummed with the outside of the finger, like a flick towards the floor. This technique appears in the first movement.

Plectrum, sweep pick

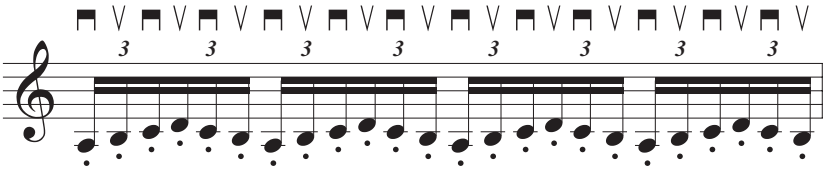


Sweep Picking - with a plectrum, drag the pick downward across the strings for the first four notes. In the figures which will appear, such as this one, the G♯ will require the high E string to be picked twice rather quickly, which can be achieved by changing the direction of the 'drag' and catching the last note with an upstroke. This technique appears in the first movement.

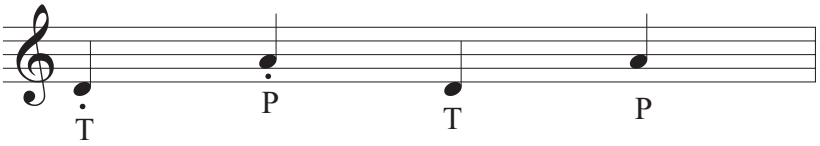


Tapping - notes with a ' + ' sign should be 'tapped' with the index or middle finger of the right hand, striking downward onto the fret with enough force to cause the note to sound, and then pulling off quickly for a legato attack on the following note. This technique appears in the second movement. *The purpose of using this technique is to avoid fatiguing the left hand while playing this figure, which repeats several times. If a player can comfortably execute this figure continuously without tapping, the sound will be the same and should be considered an acceptable alternative if it is preferred. This technique appears in the second movement.

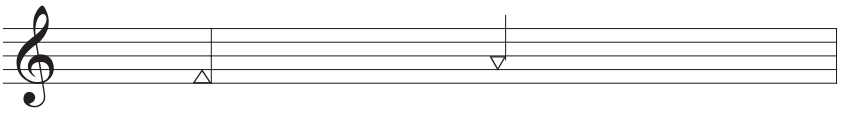
Plectrum, alternate picking



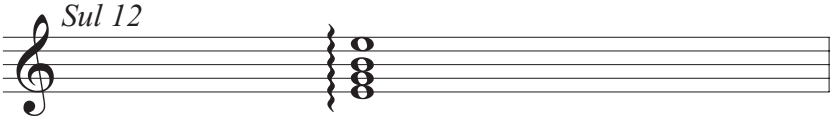
Alternate picking - with a plectrum, the pick attack should alternate between downstrokes and upstrokes, allowing for great speed. When notes are marked staccato, they should also be palm-muted. This technique appears in the third movement.



Slap and pop - primarily a bass guitar technique, this involves slapping with the thumb, indicated by the T, and popping (pulling the string from underneath, causing it to pop back against the fretboard) with the middle or index finger. Notes without staccato dots should be allowed to ring out. This technique appears in the second movement.

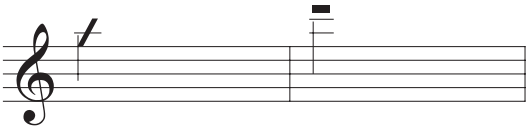


Thumb Scrape - like a pick scrape or slide on electric guitar. Drag the right thumb across the low E string to create a 'wailing' sound. When the triangle points up, drag upwards toward the headstock. For the triangle pointing down, drag toward the bridge. This technique appears in the second movement.



Pluck the strings with the right hand over the 12th fret as opposed to over the sound hole. This technique appears in the third movement.

Hand Percussion



I. II.

I. - Rub the palms together continuously, emulating the sound of a shaker.

II. - A finger snap.

I. Id, Ideology, Ideation

SPEAKER 1

The beating of wings

SPEAKER 2

The calling of birds

SPEAKER 3

(in a whisper)
Adrasteia

SPEAKER 4

The one from whom there is no escape

SPEAKER 1

Nemesis

SPEAKER 2

Winged balancer of life

SPEAKER 3

Dark-faced Goddess

SPEAKER 4

Daughter of Justice

SPEAKER 2

The beating of wings

SPEAKER 3

The calling of birds

SPEAKER 4

Adrasteia

SPEAKER 1

The one from whom there is no escape

ALL

Serve justice unto the proud!

SPEAKER 3

I have risen on the wings of the dawn

SPEAKER 1

I have settled on the far side of the sea

SPEAKER 2

I am hunted

SPEAKER 4

To you alone I will name the hunter

SPEAKER 1

The enemy

SPEAKER 2

(in a whisper)
The seducer

SPEAKER 4

The mind that is not a mind

SPEAKER 3

The wolf among the sheep

SPEAKER 1

Nemesis

SPEAKER 2

Winged balancer of life

SPEAKER 3

Dark-faced Goddess

SPEAKER 4

Daughter of Justice

SPEAKER 3

Adrasteia

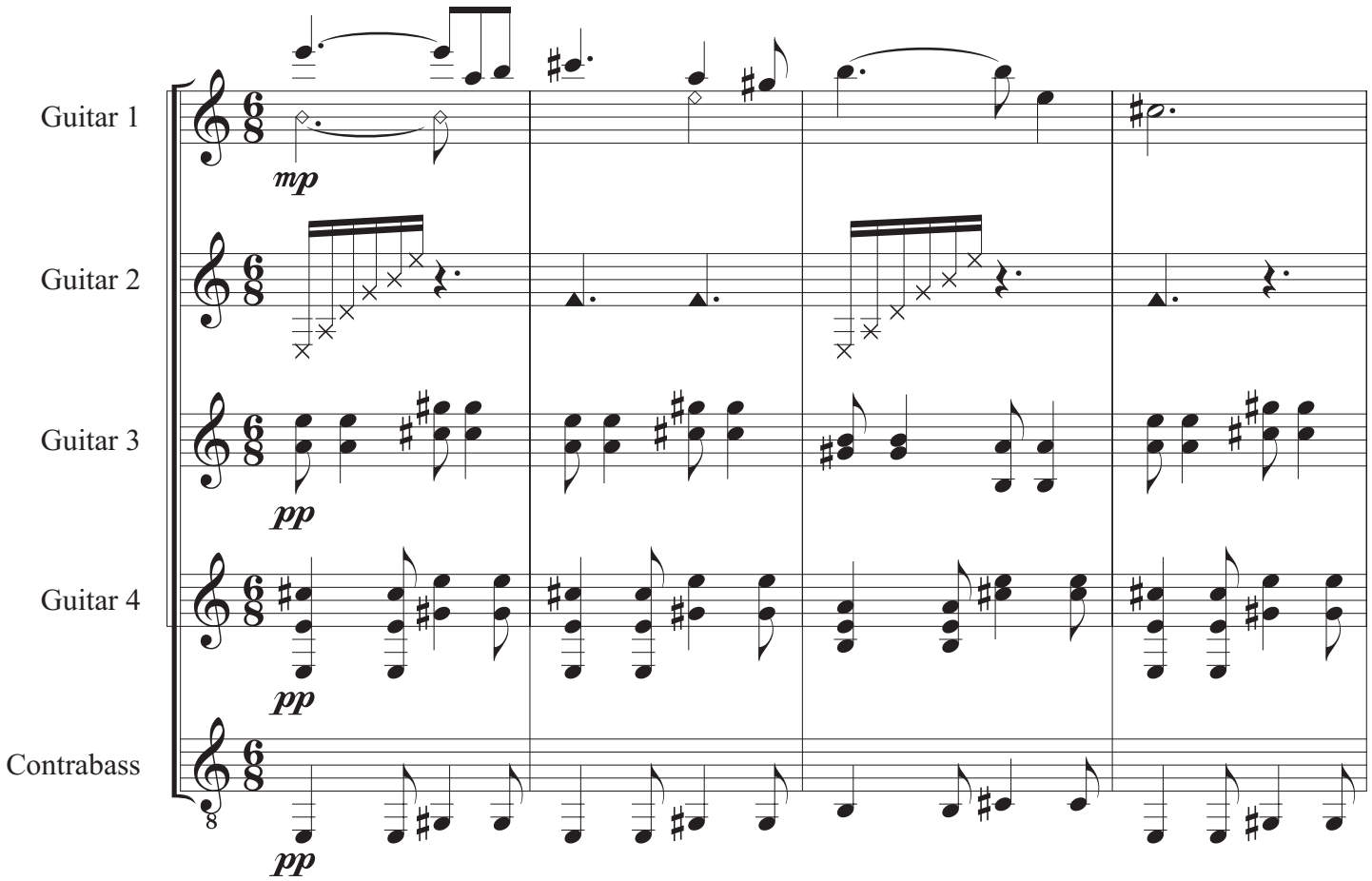
SPEAKER 1

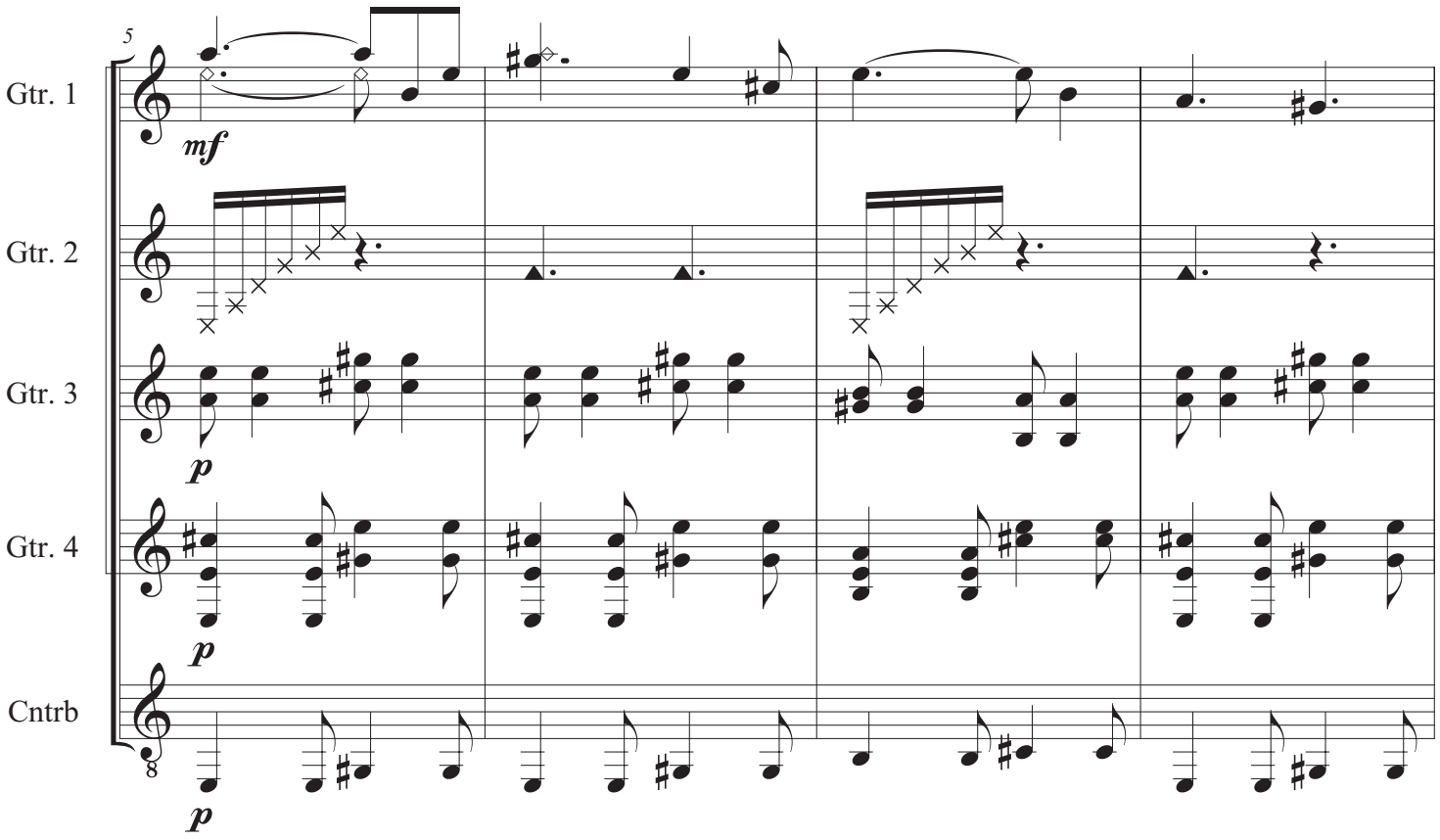
The one from whom there is no escape

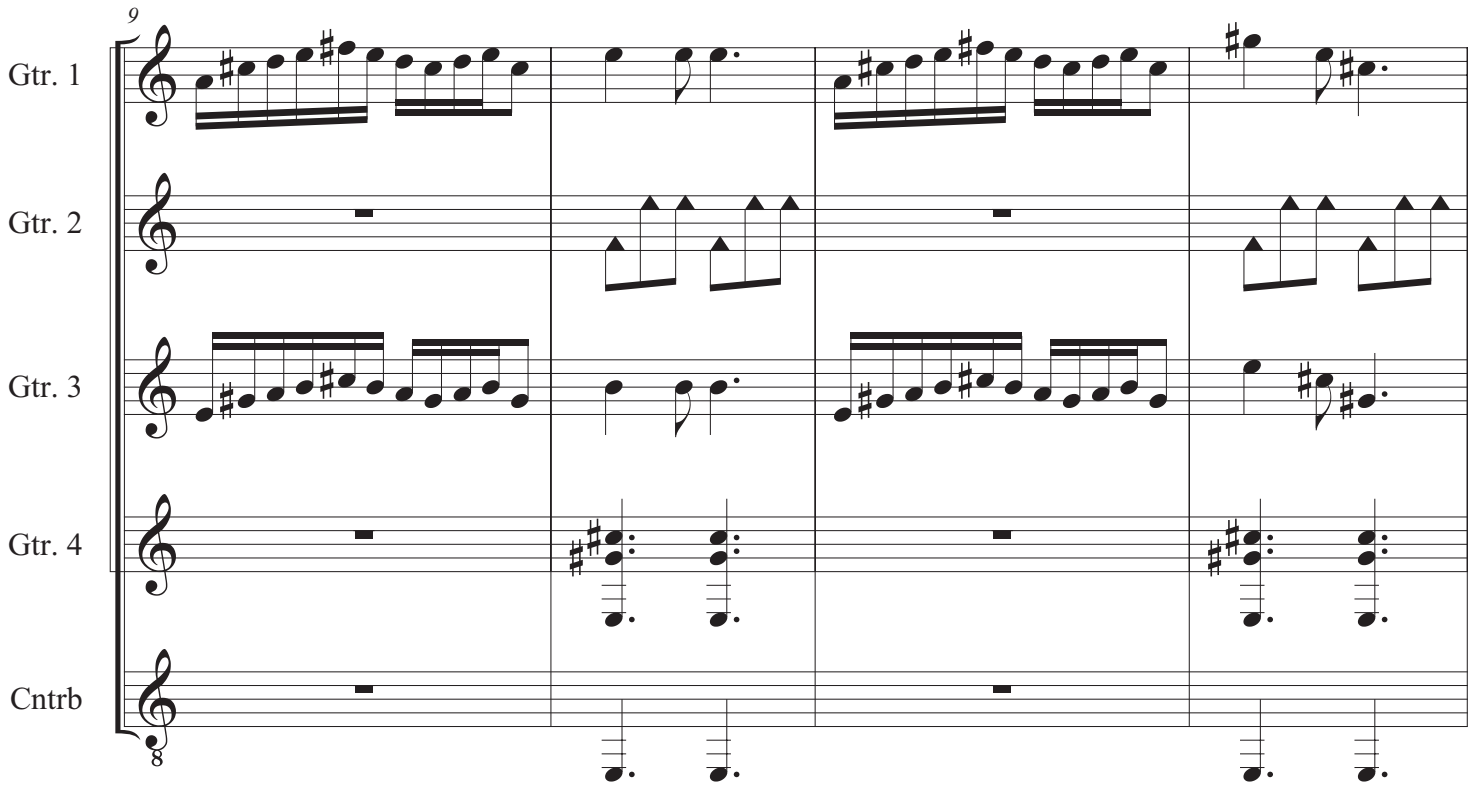
ALL

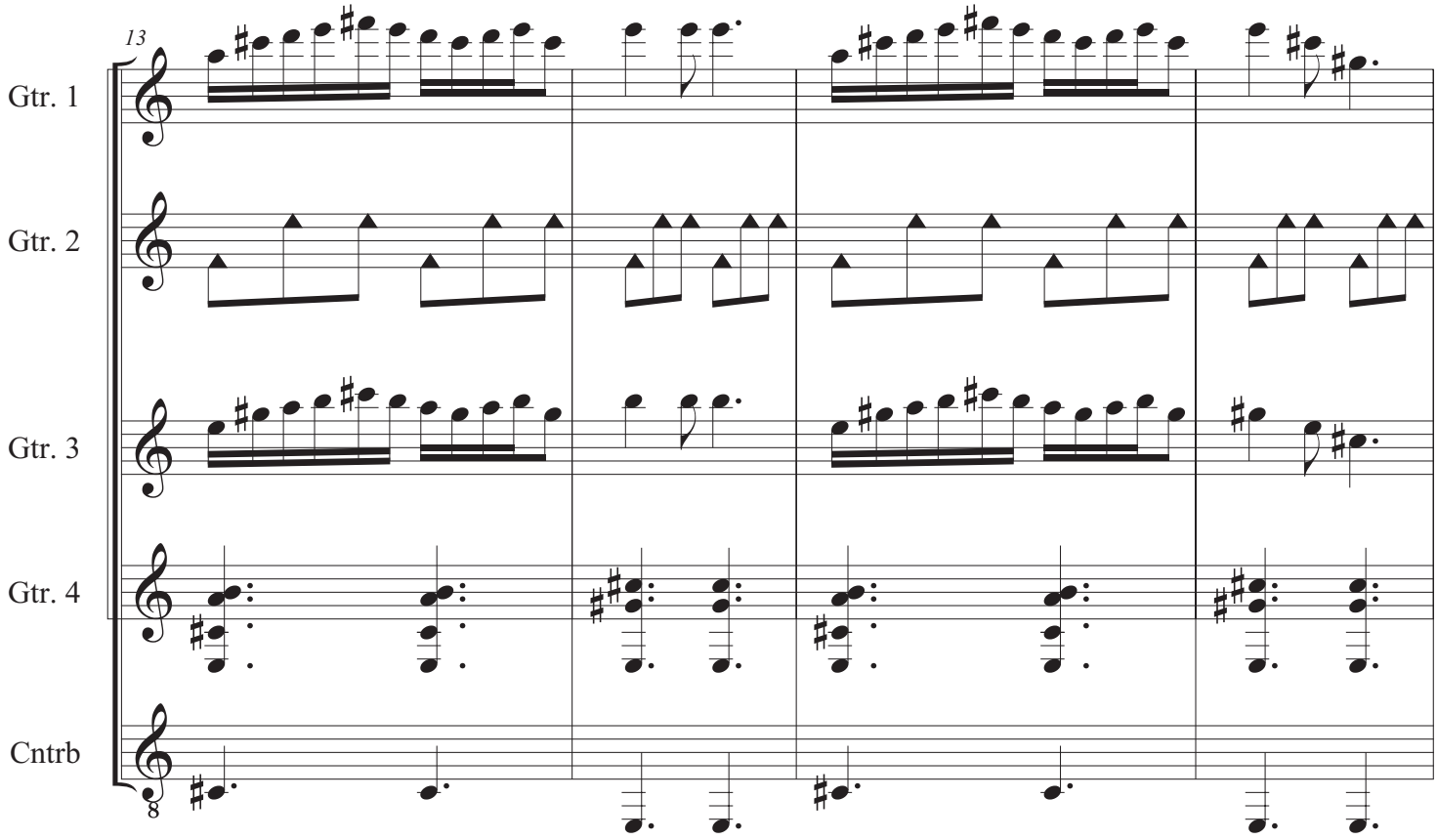
Come down

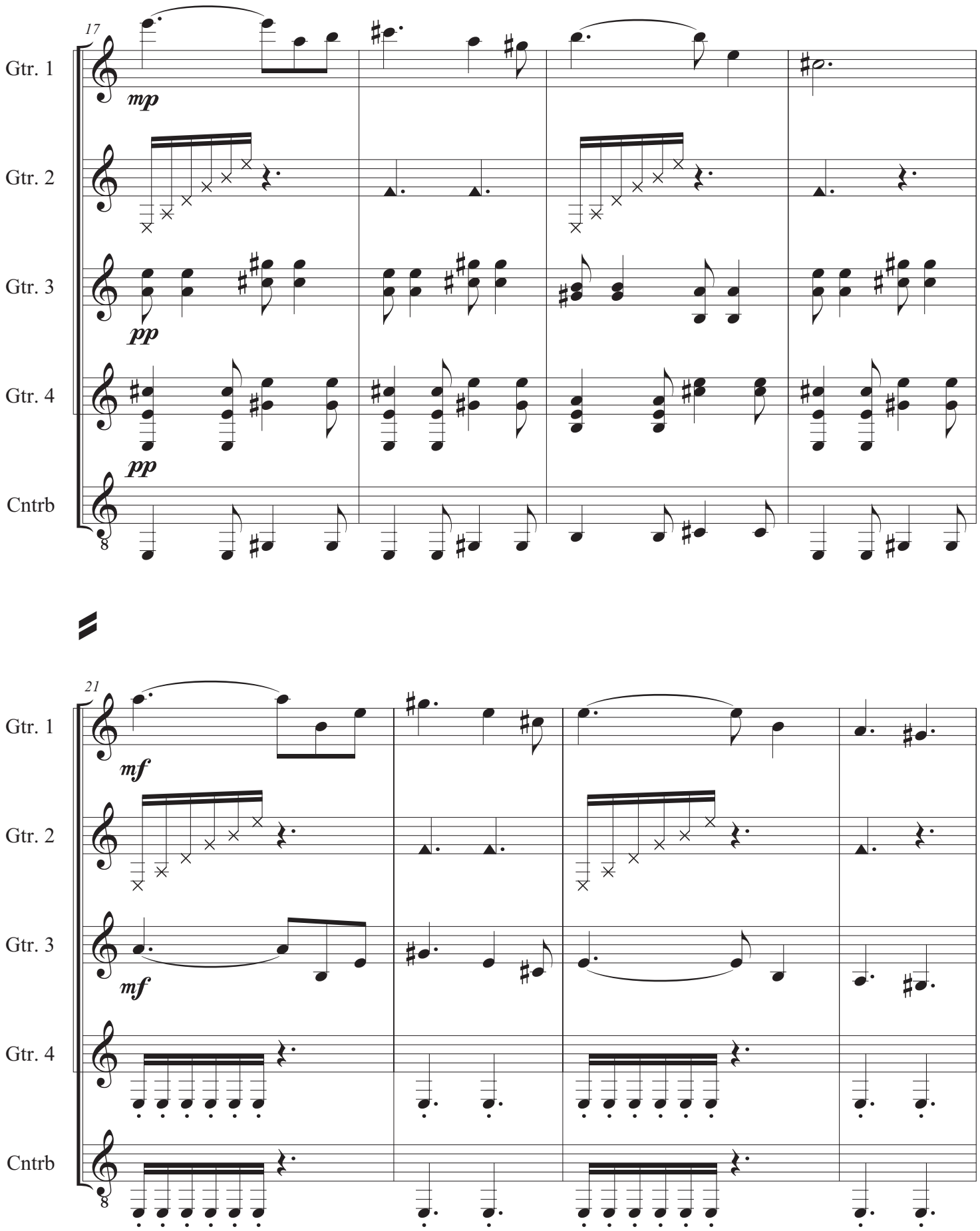
Undulating, wave-like ♪ = 85



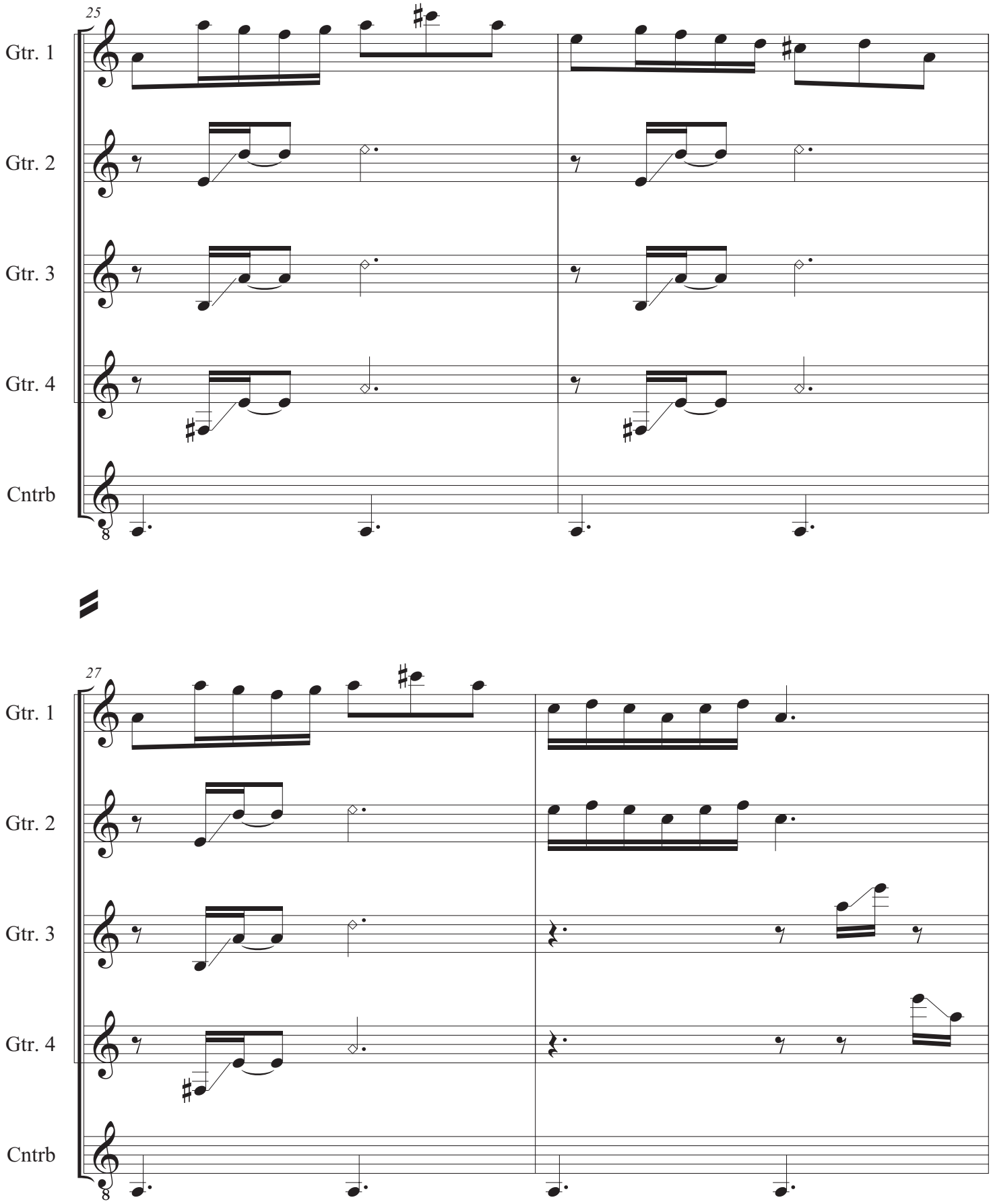


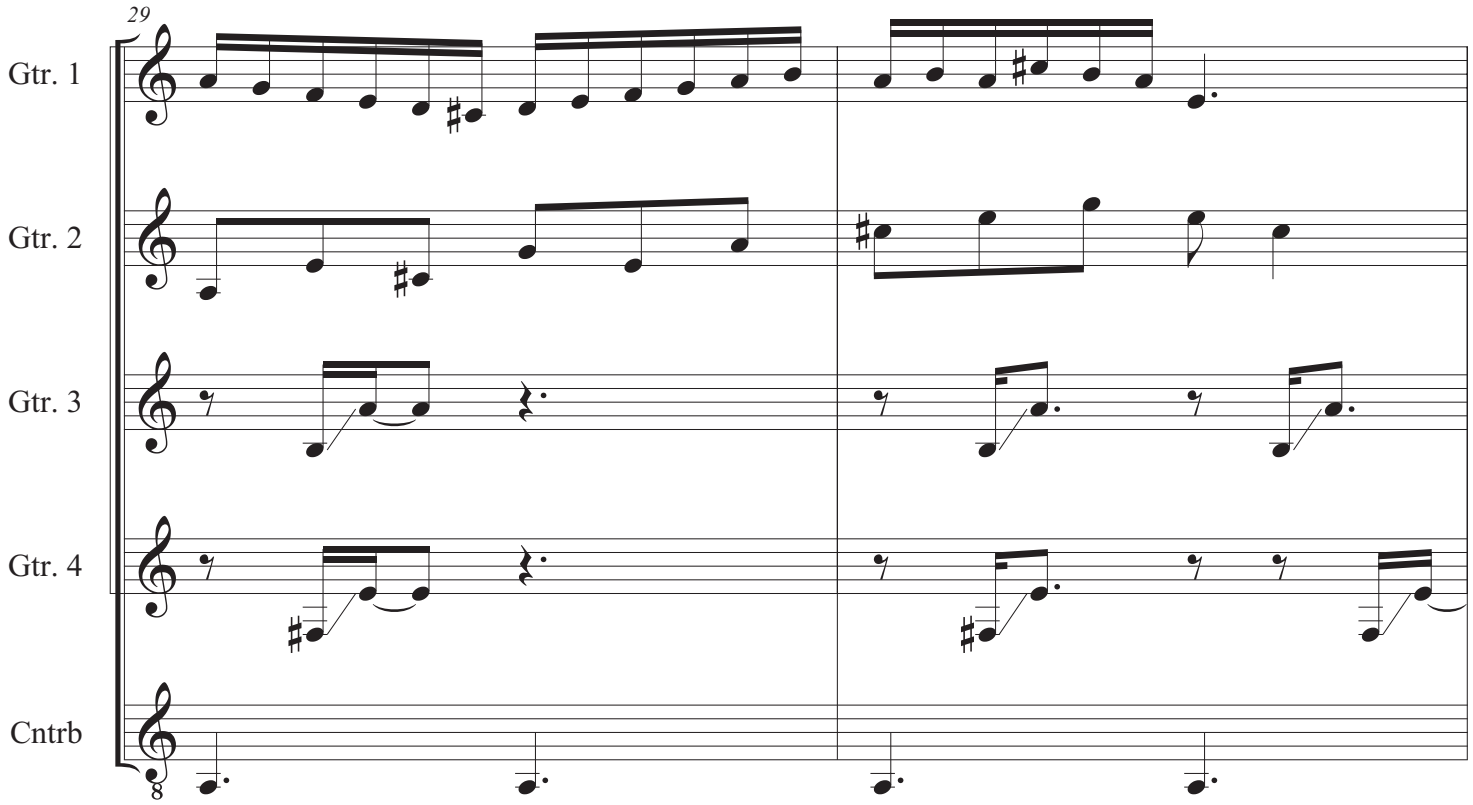

9
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
8


13
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
8

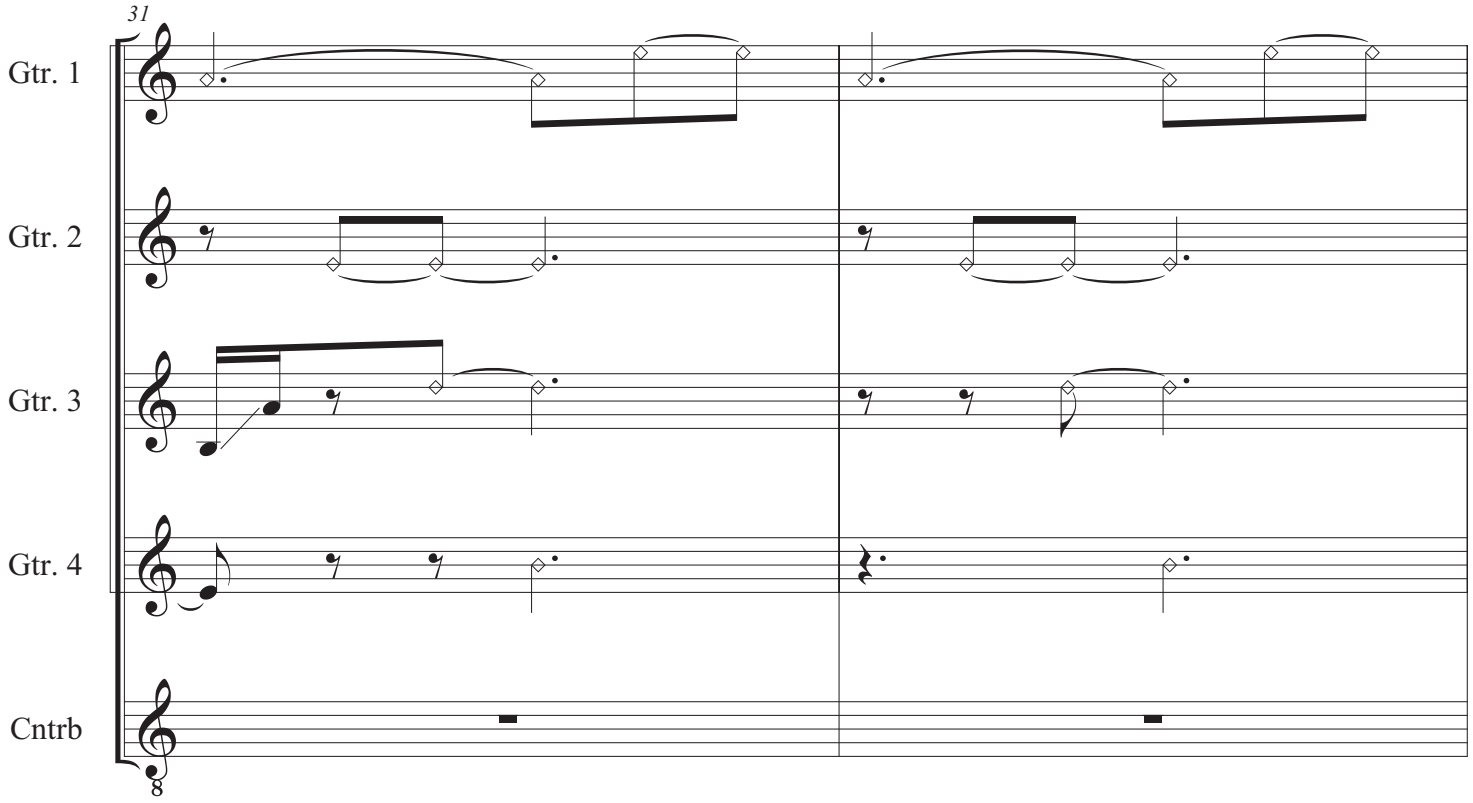

17
Gtr. 1
mp
Gtr. 2
Gtr. 3
pp
Gtr. 4
pp
Cntrb
21
Gtr. 1
mf
Gtr. 2
Gtr. 3
mf
Gtr. 4
Cntrb

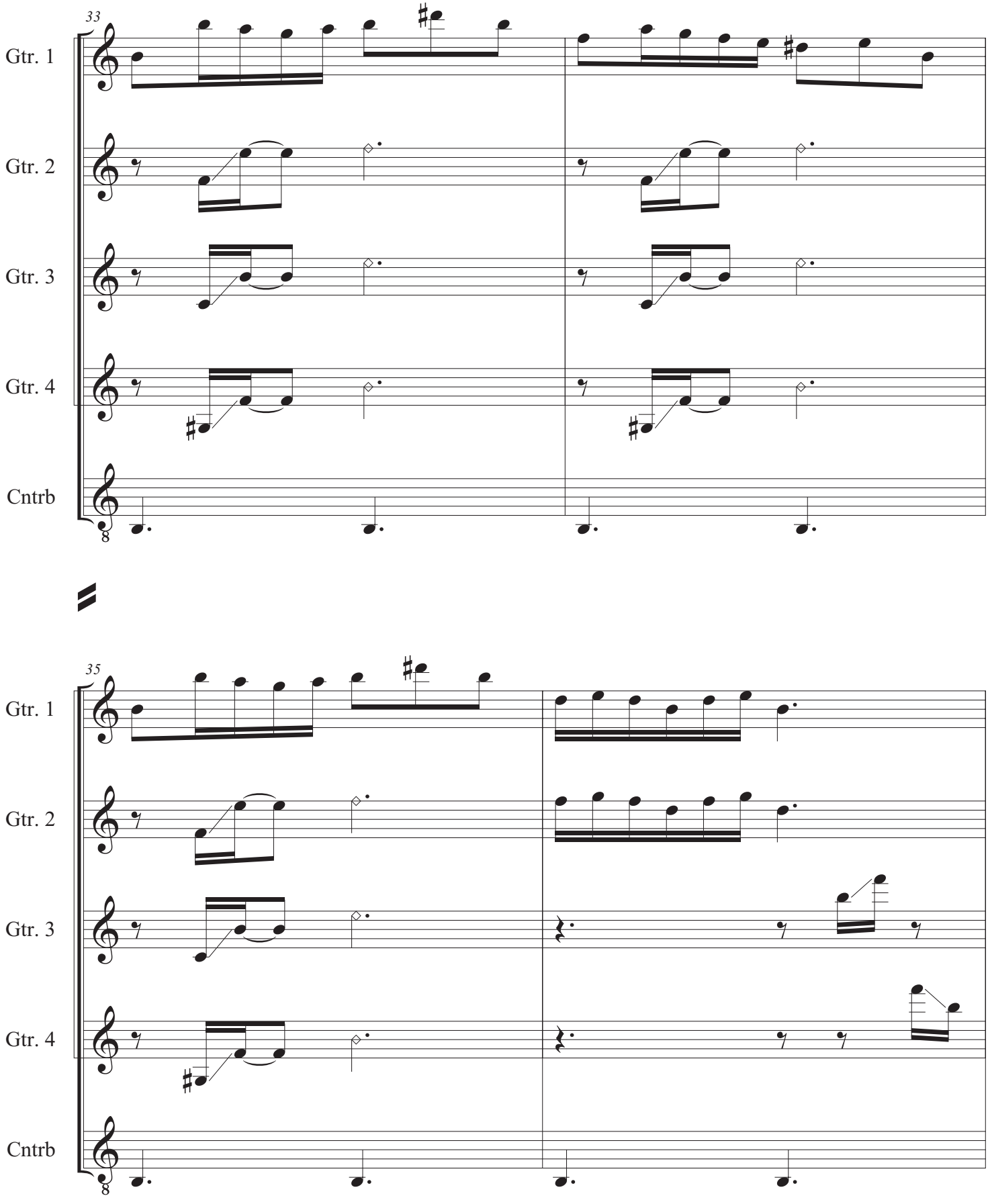
With a stricter tempo

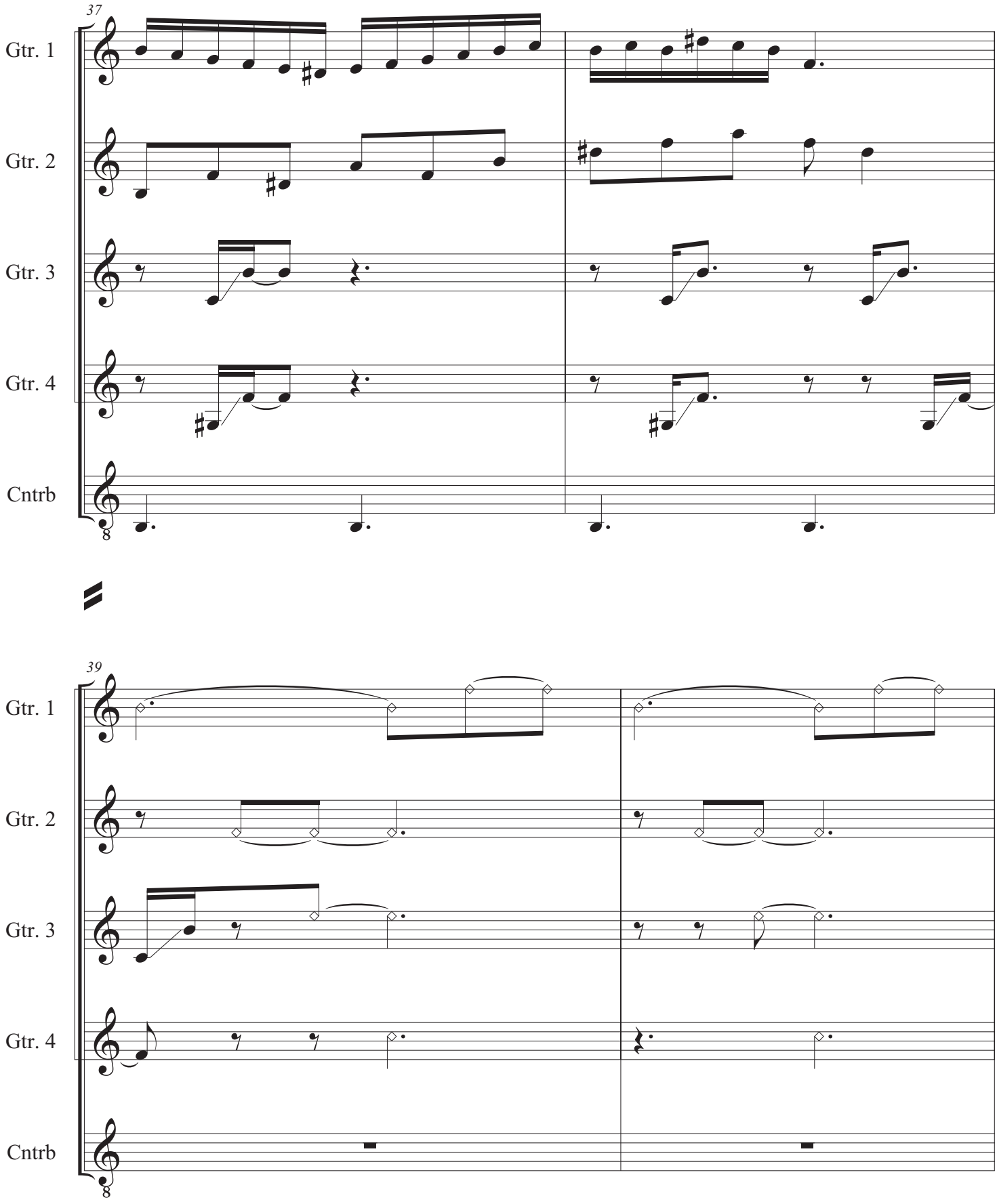


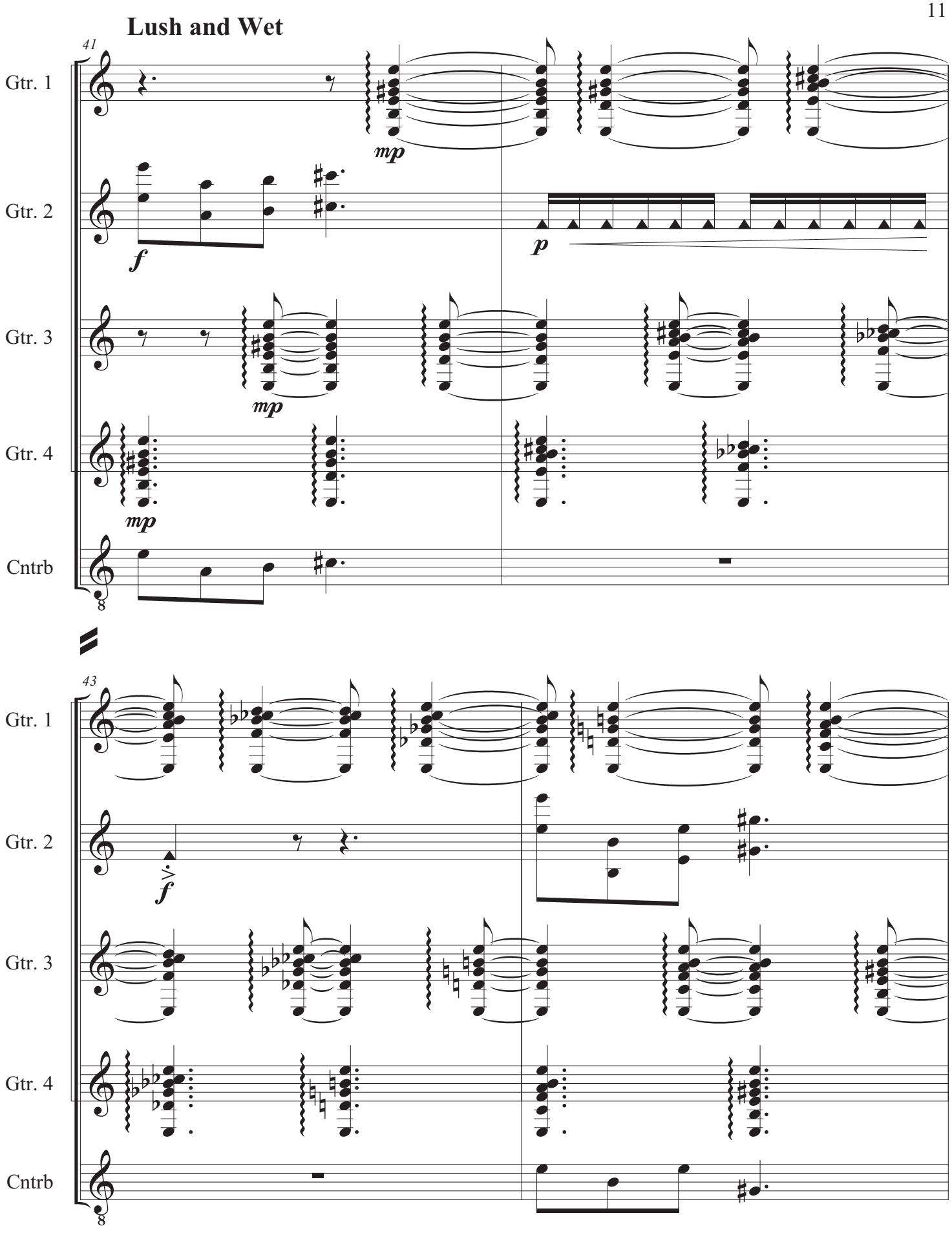


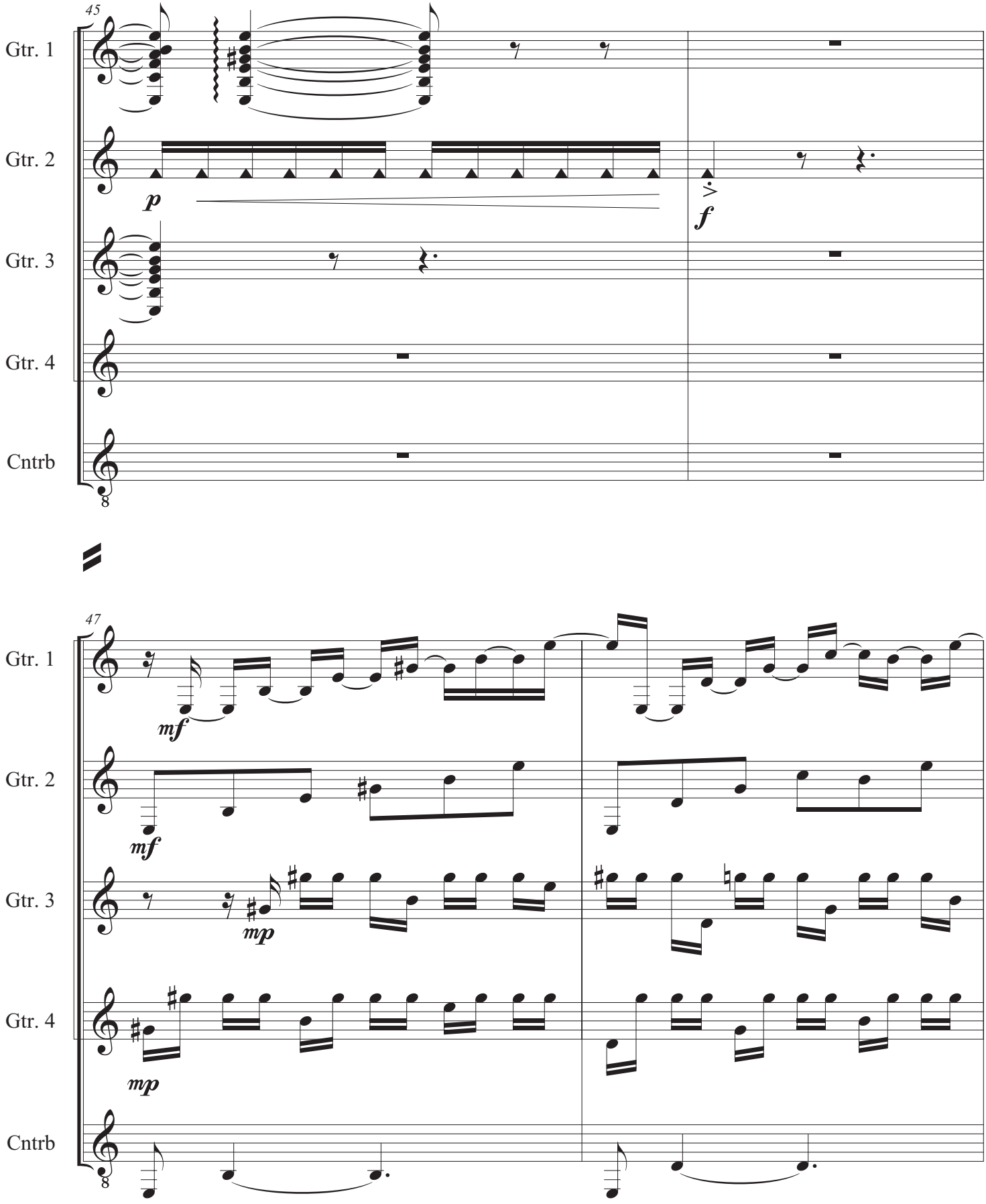
Bleeding into each other, poco rubato

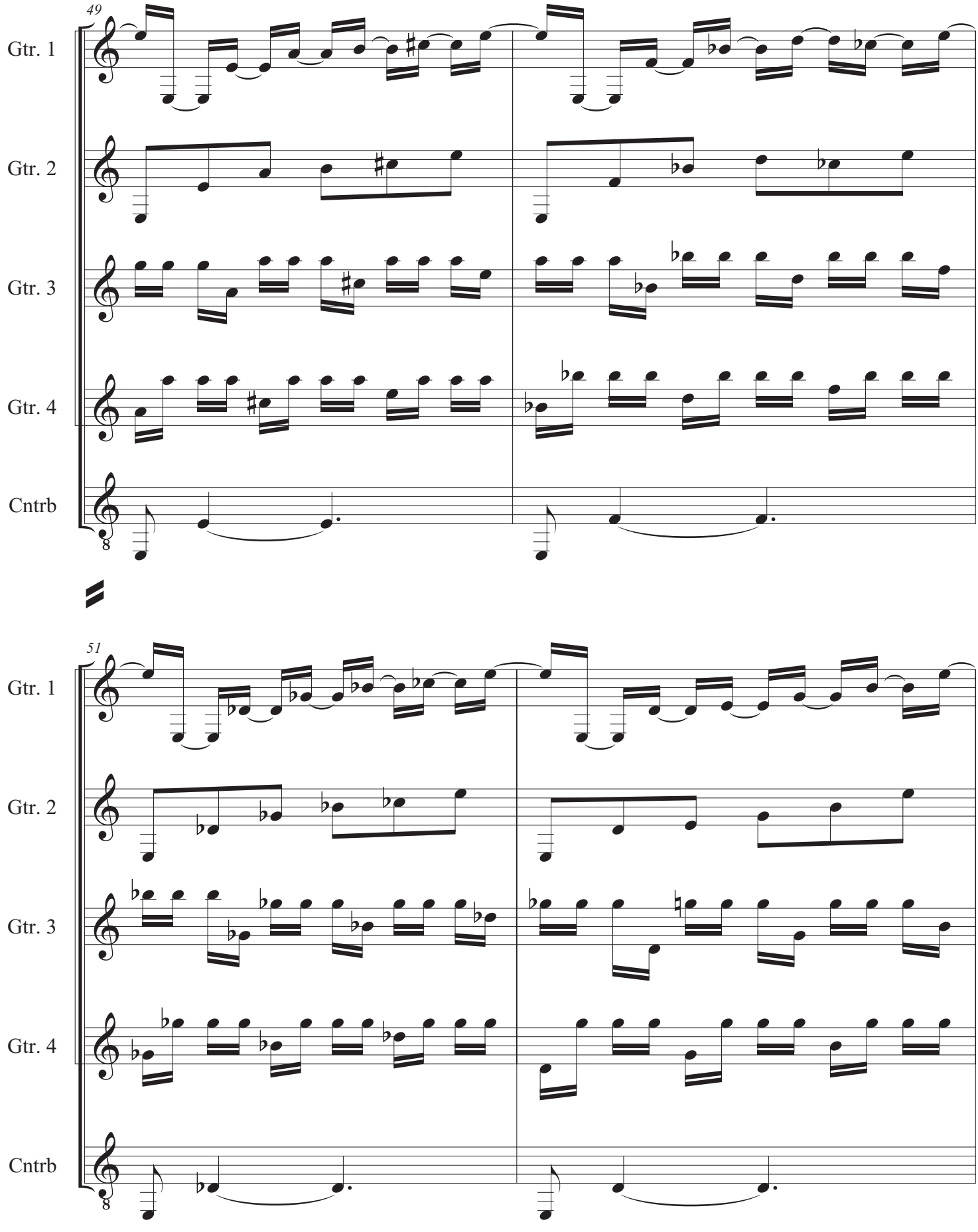


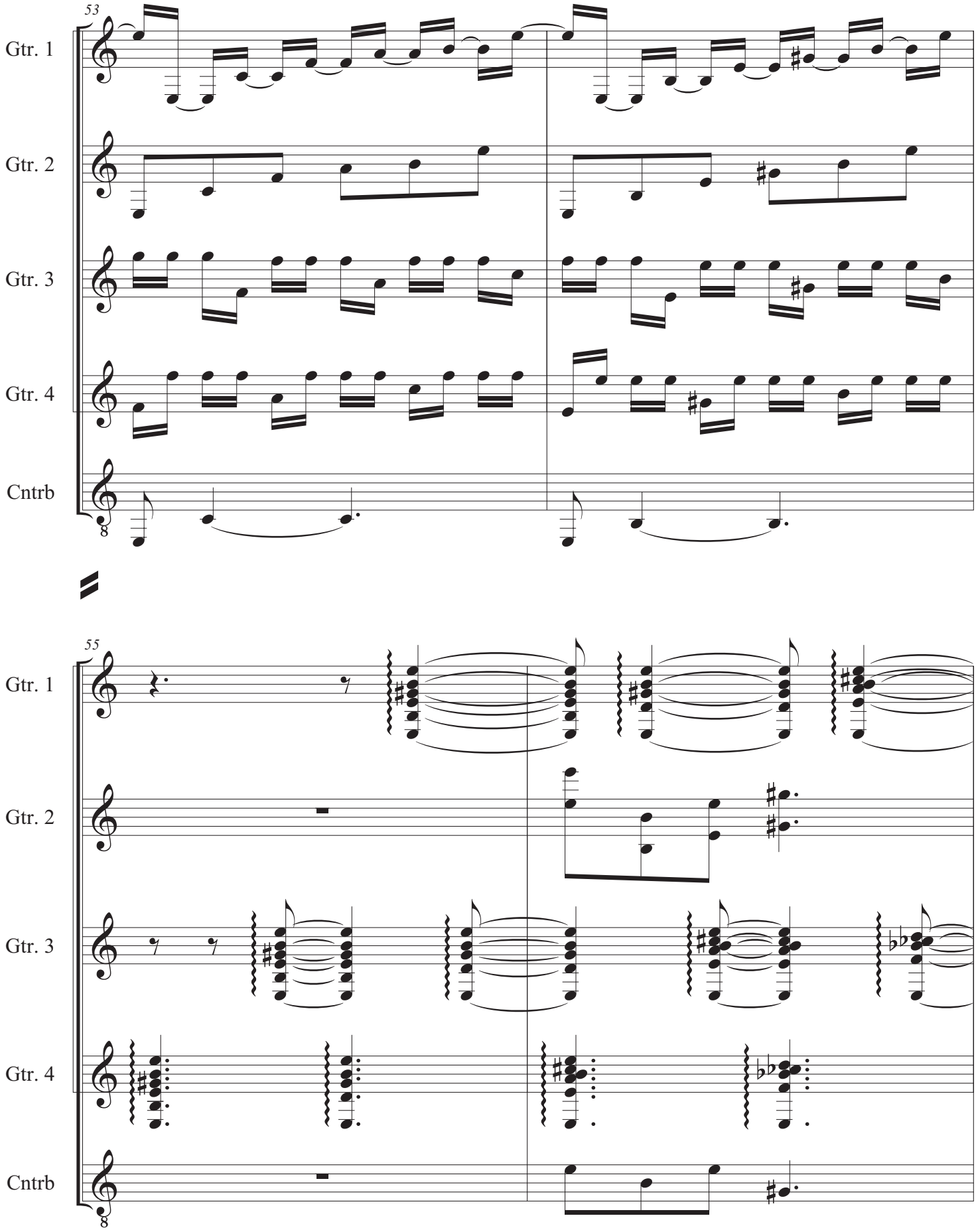

33
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
8
35
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
8

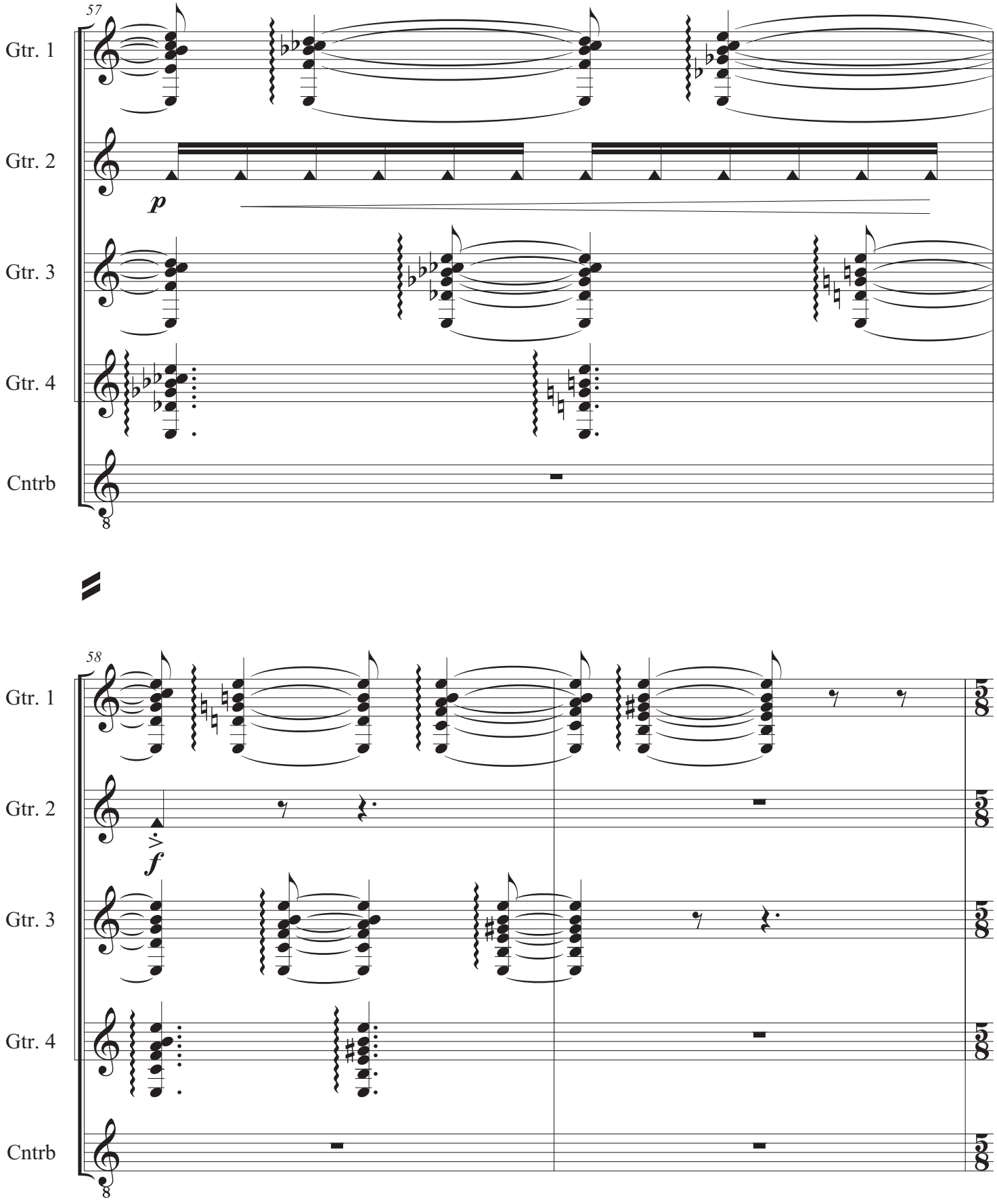

37
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
39
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

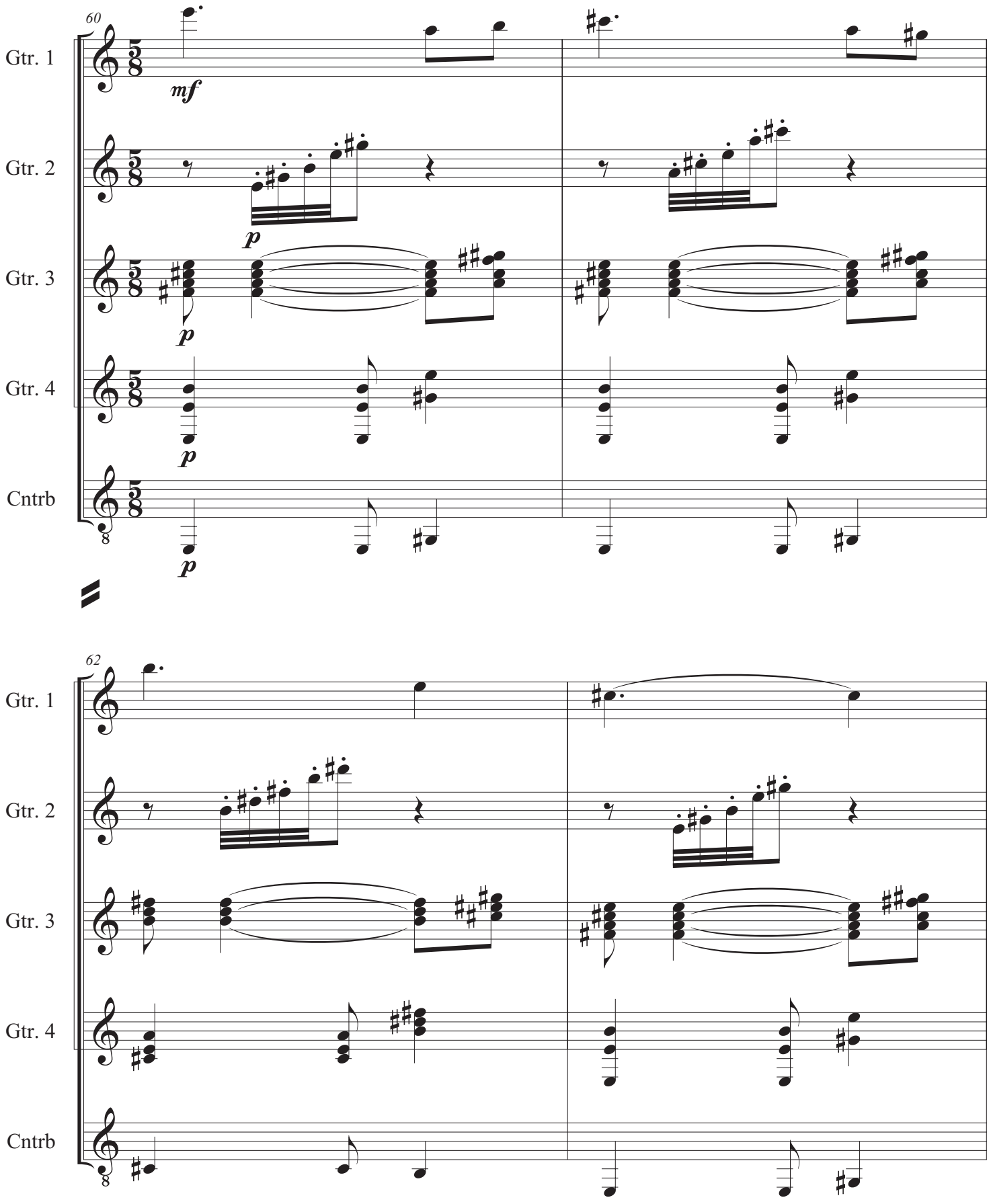

Lush and Wet
41
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
mp
f
p
mp
mp
43
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
f

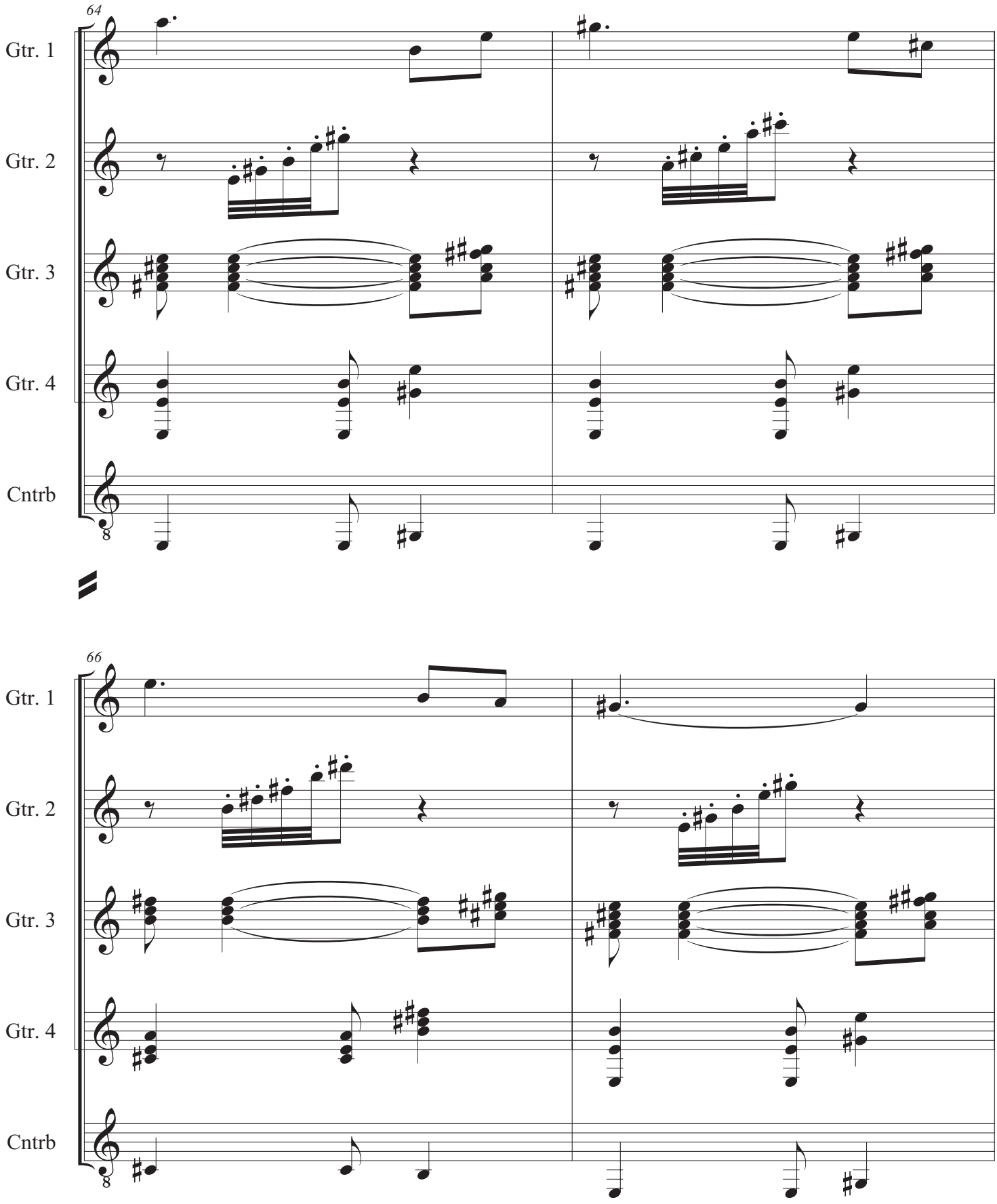

45
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
p
f
47
mf
mf
mp
mp

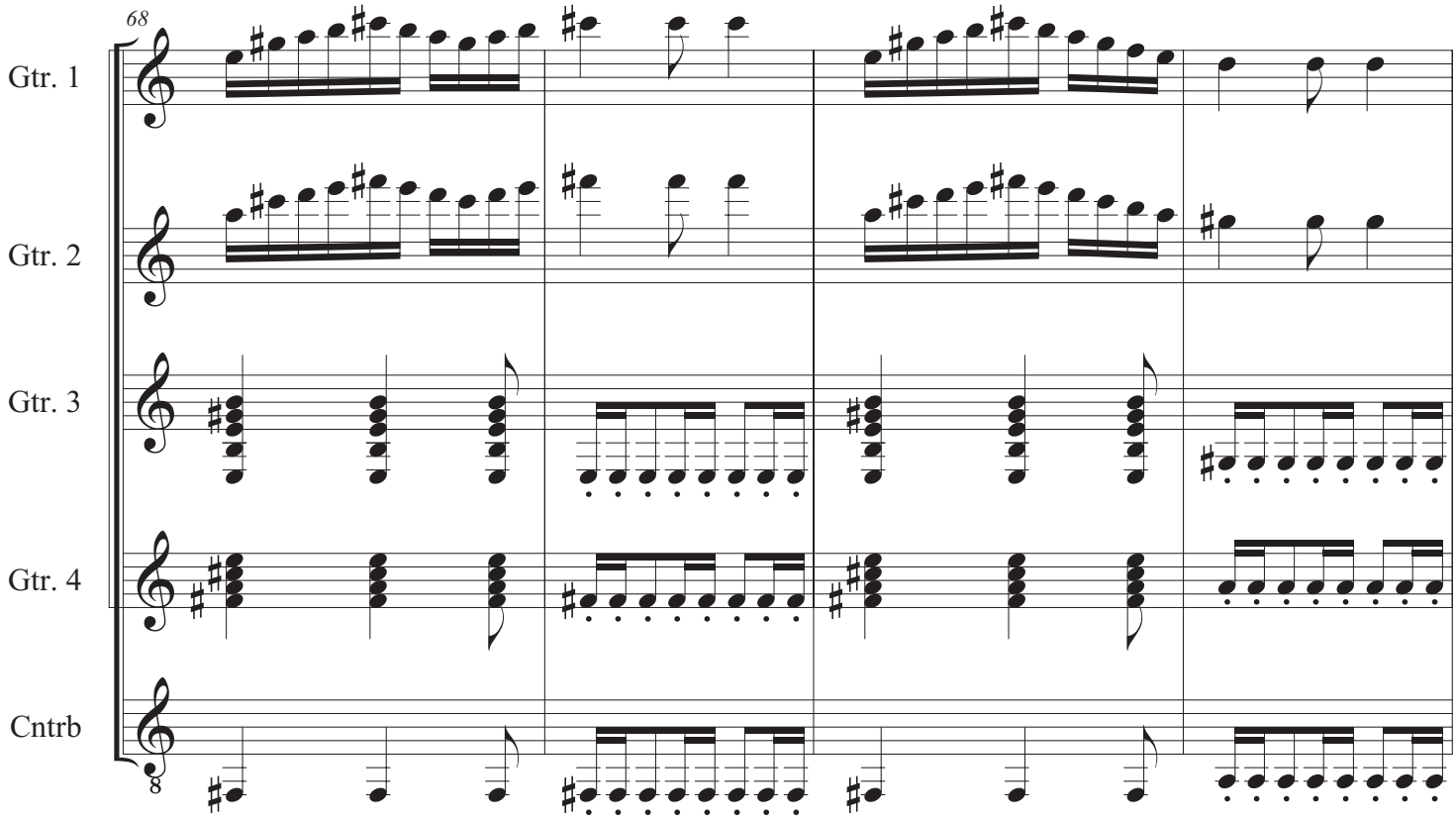

49
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
51
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb


53
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
55
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

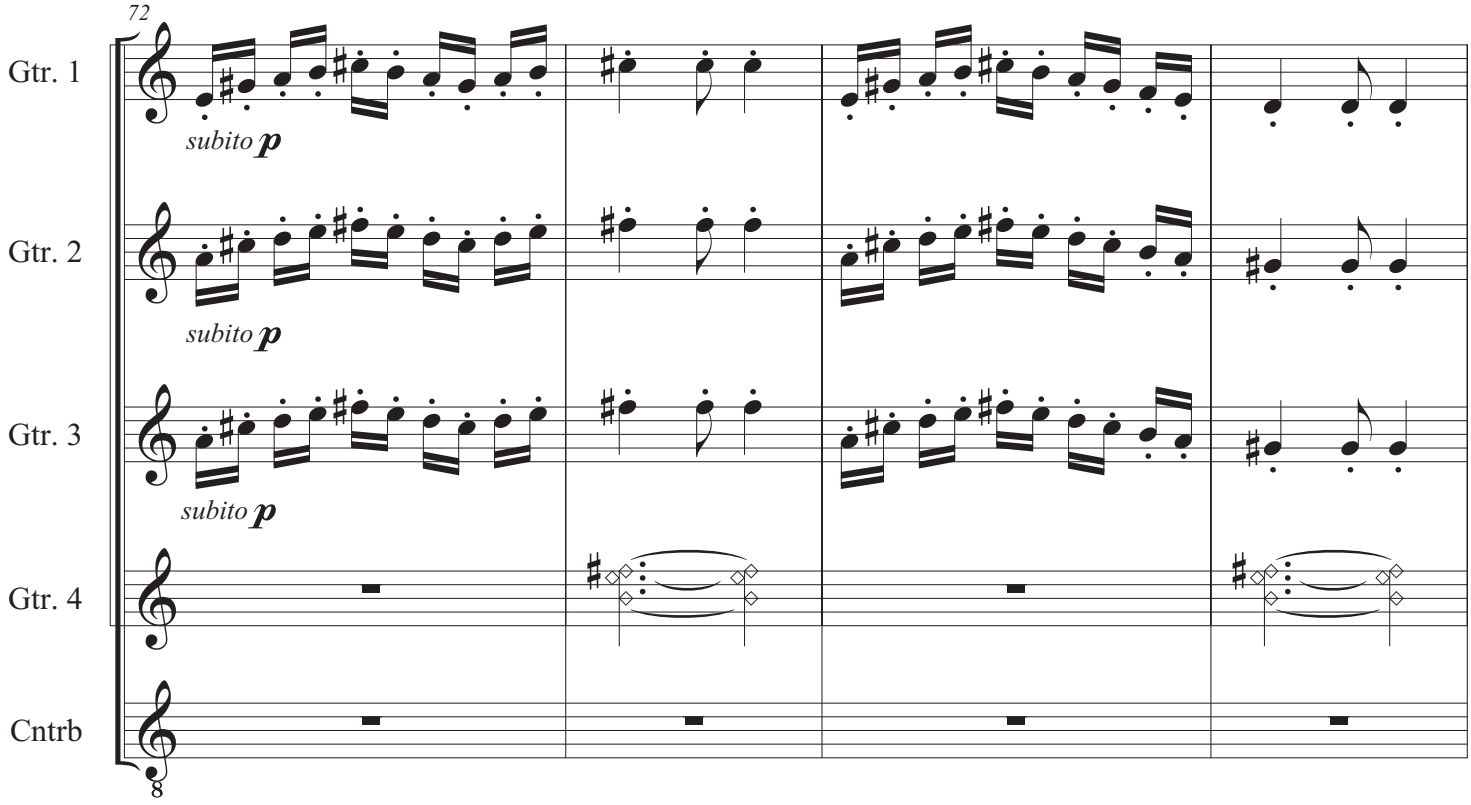

57
Gtr. 1
Gtr. 2
p
Gtr. 3
Gtr. 4
Cntrb
8
58
Gtr. 1
Gtr. 2
f
Gtr. 3
Gtr. 4
Cntrb
8

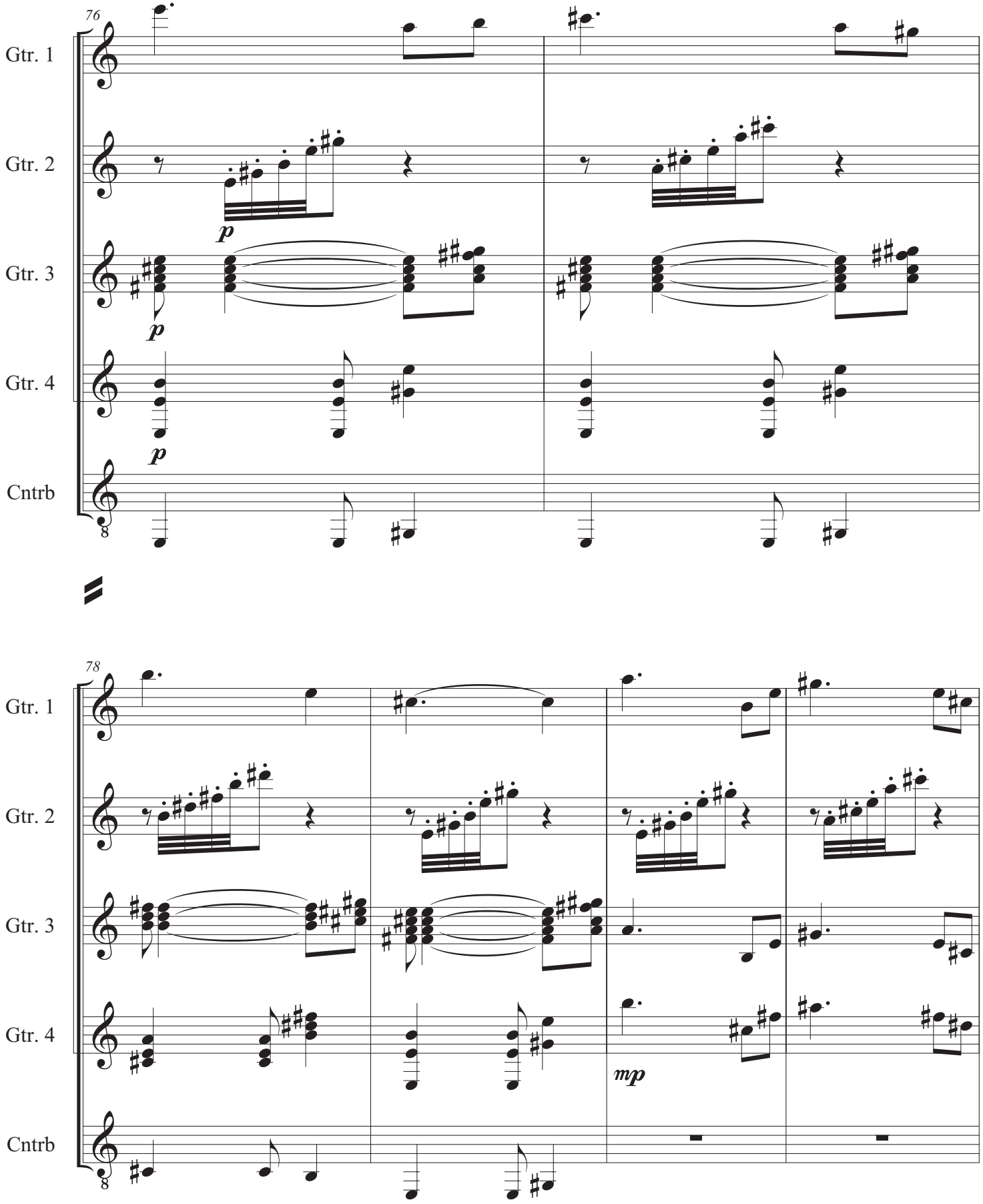

60
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
mf
p
62

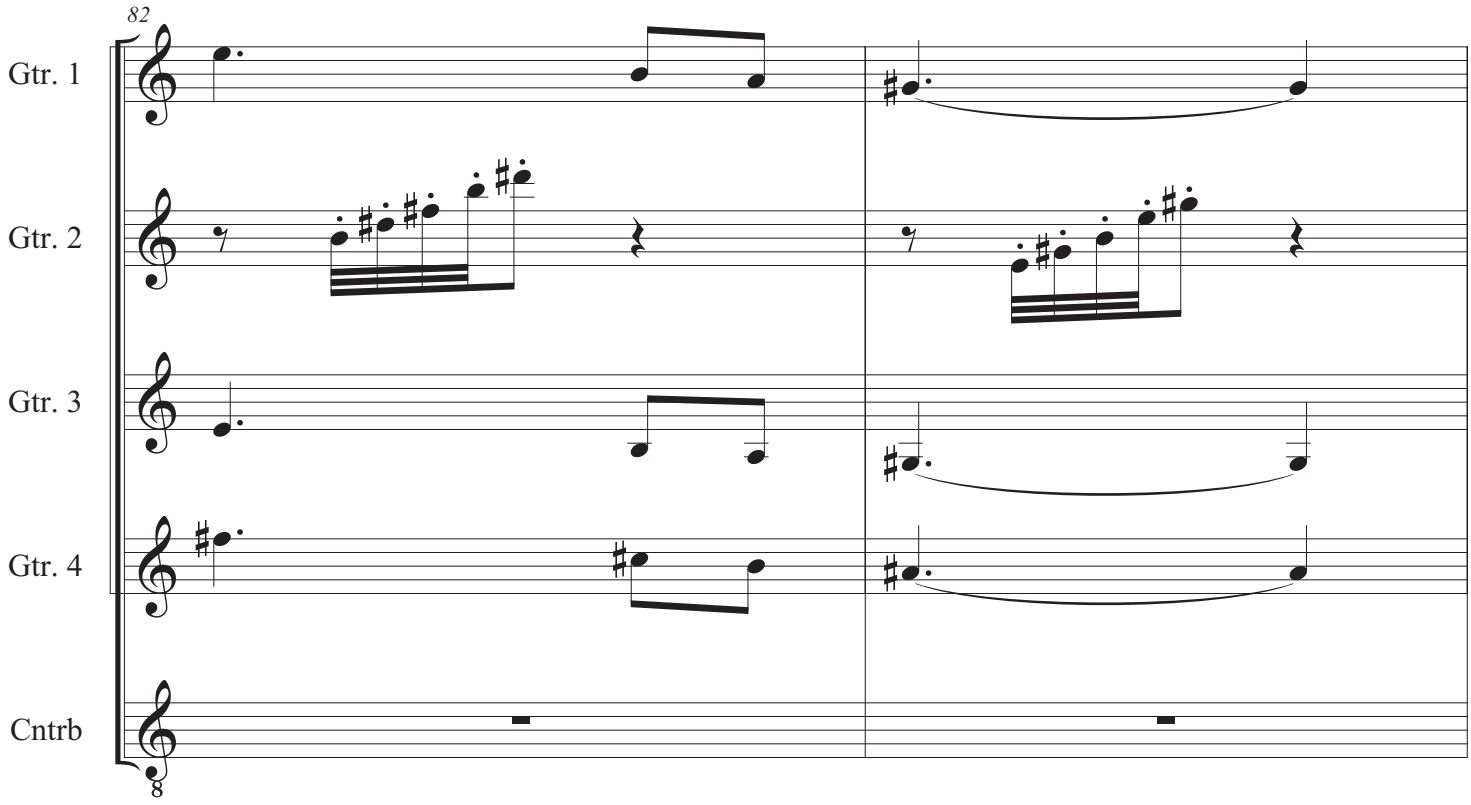

64
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
66
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb



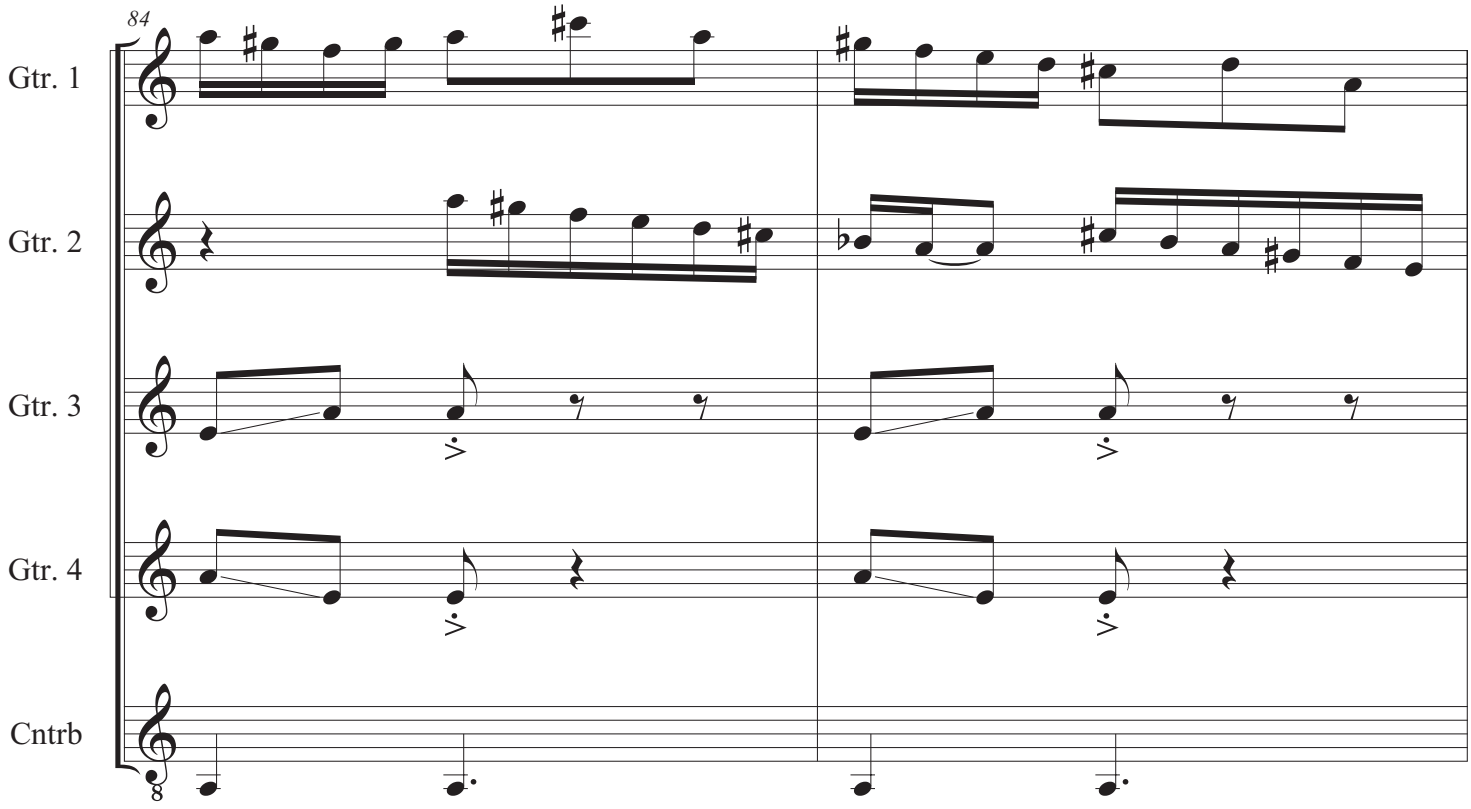
Like a typewriter

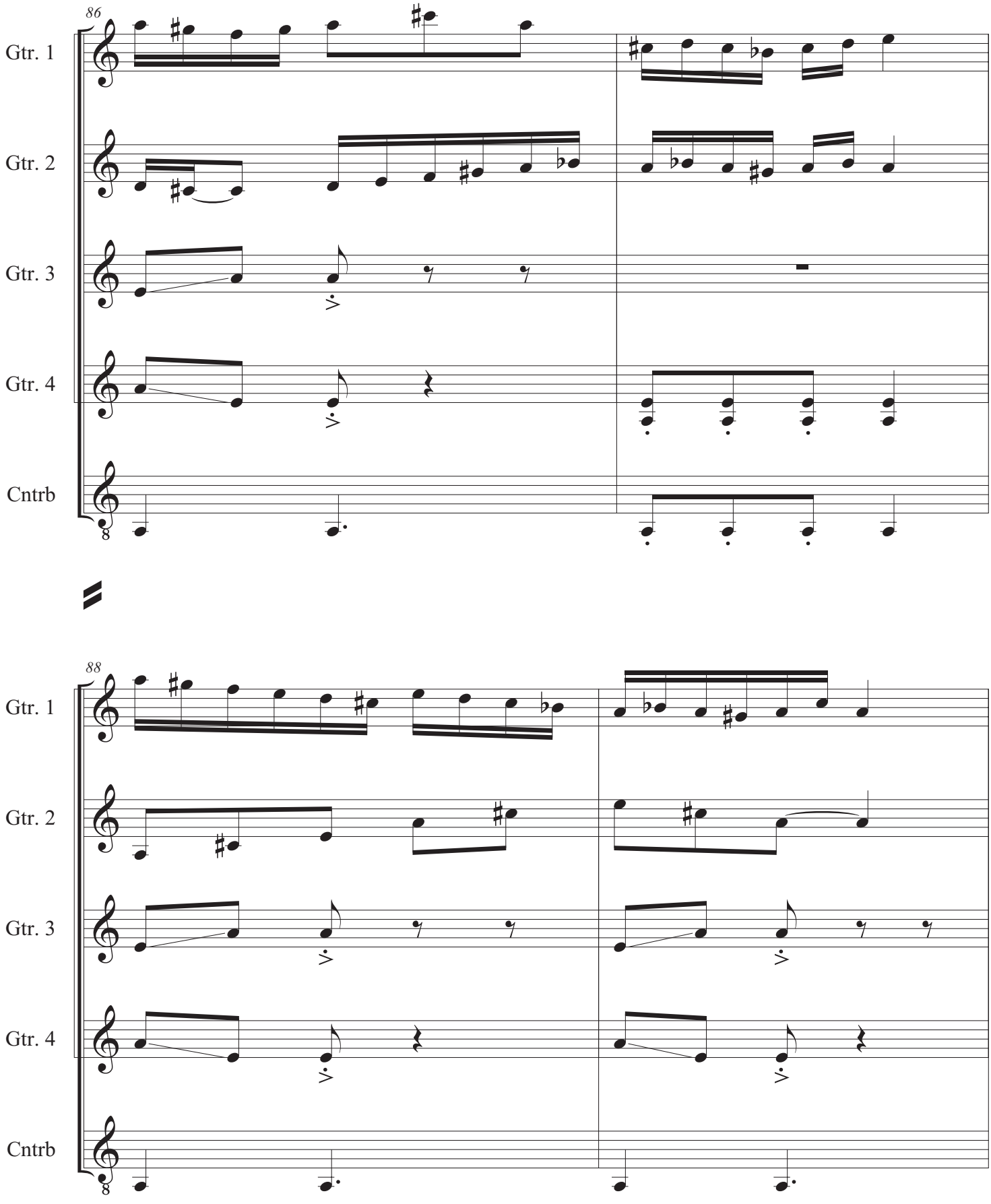


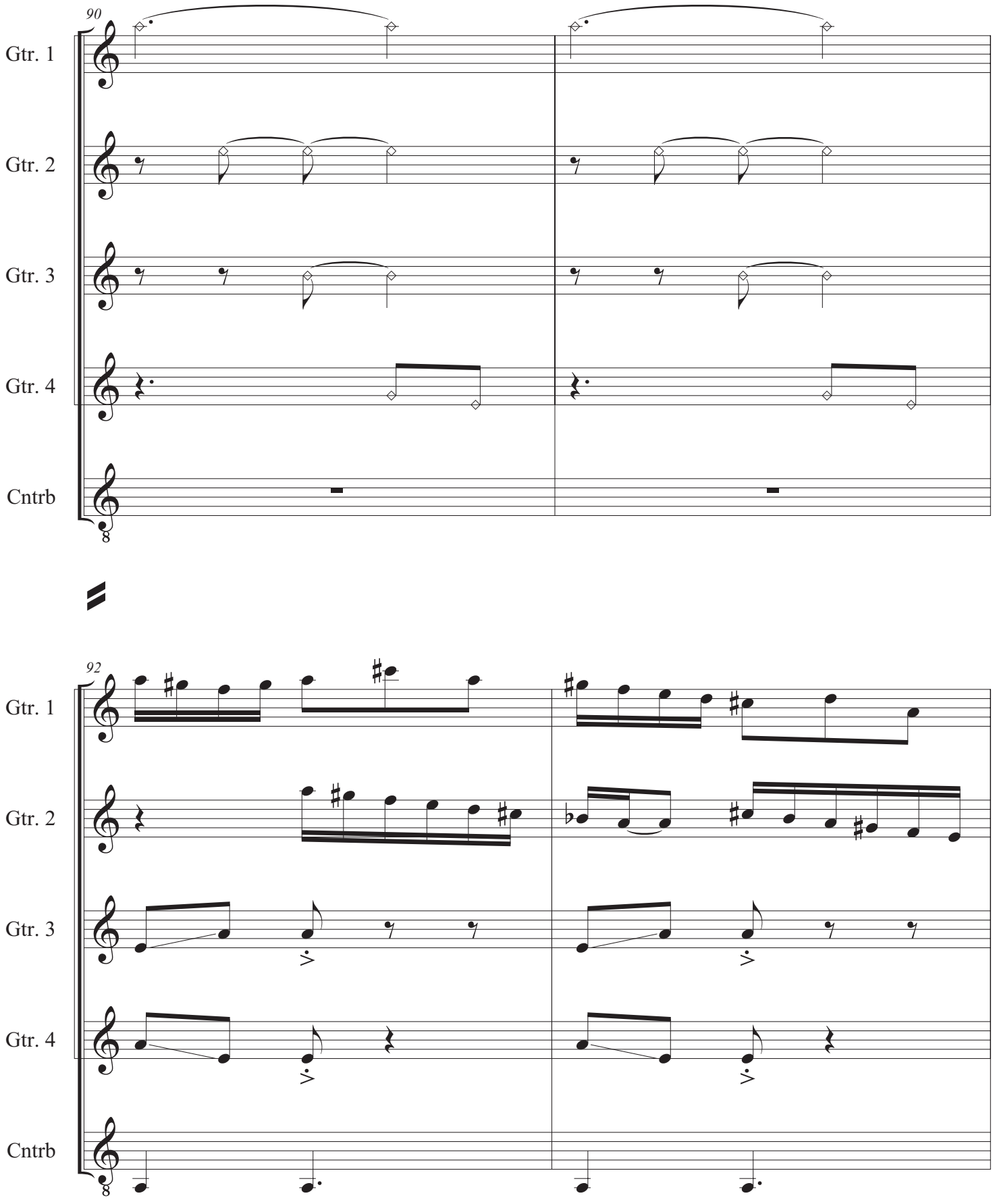

76
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
p
p
p
78
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
mp

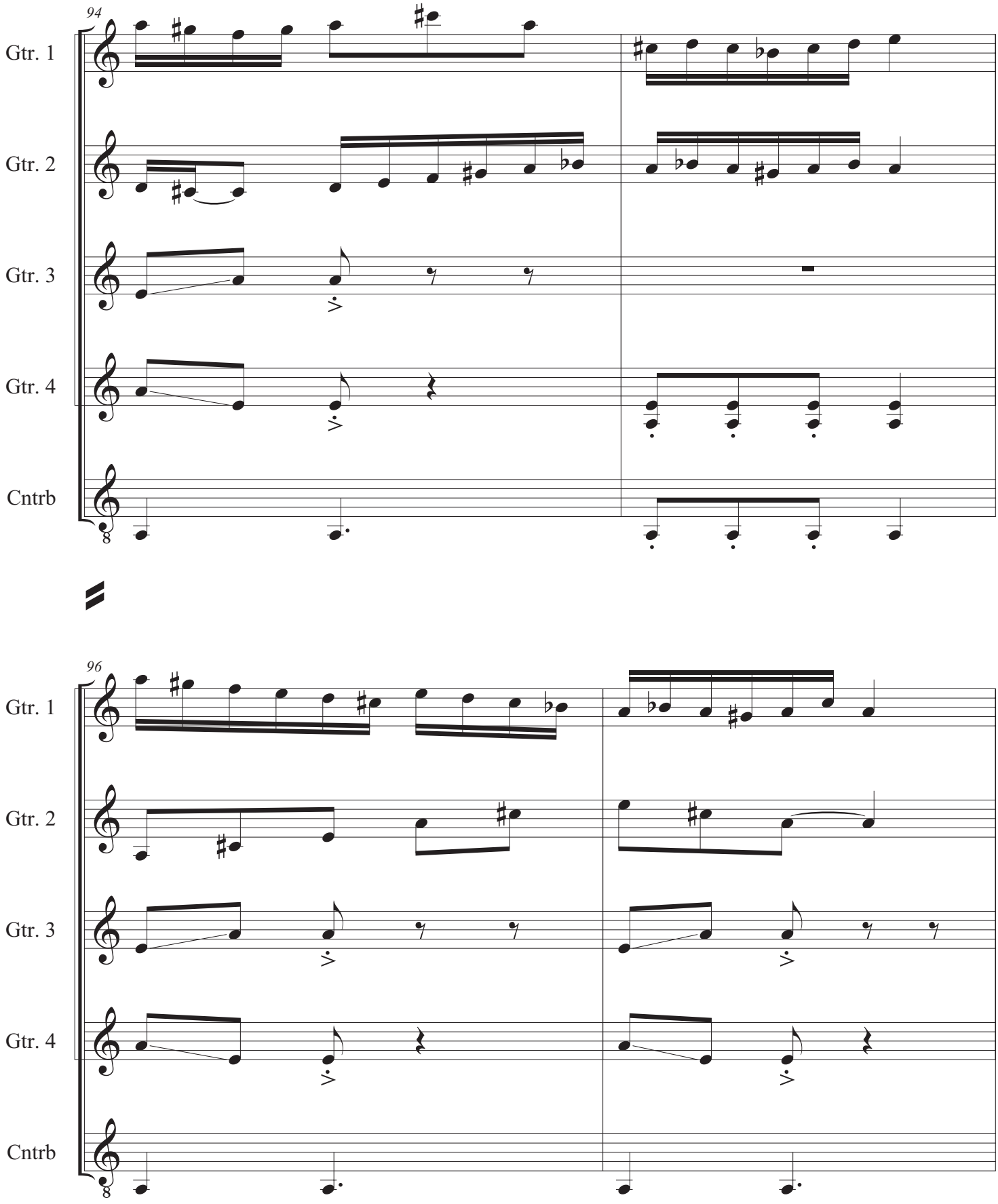


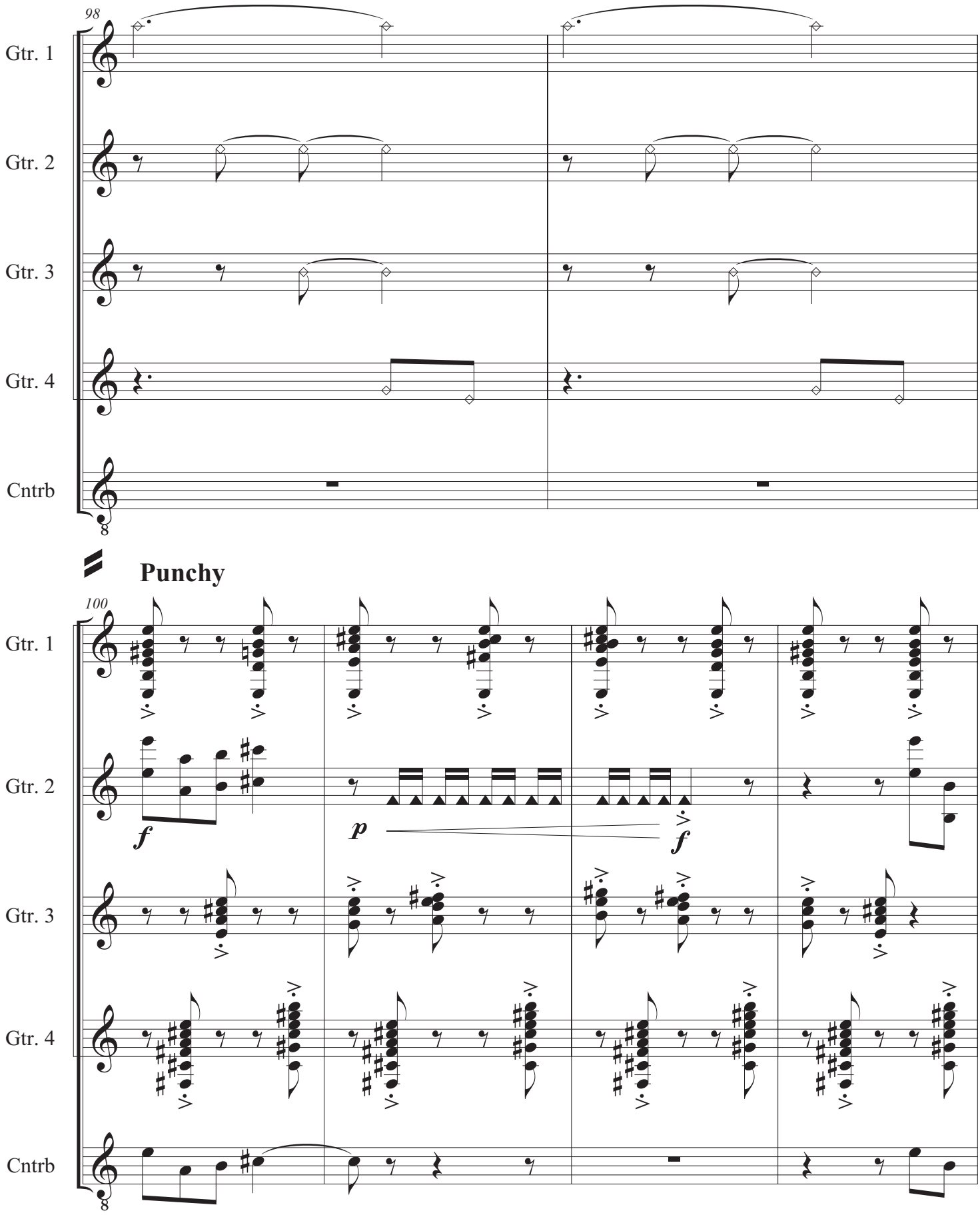
Stretched Thin

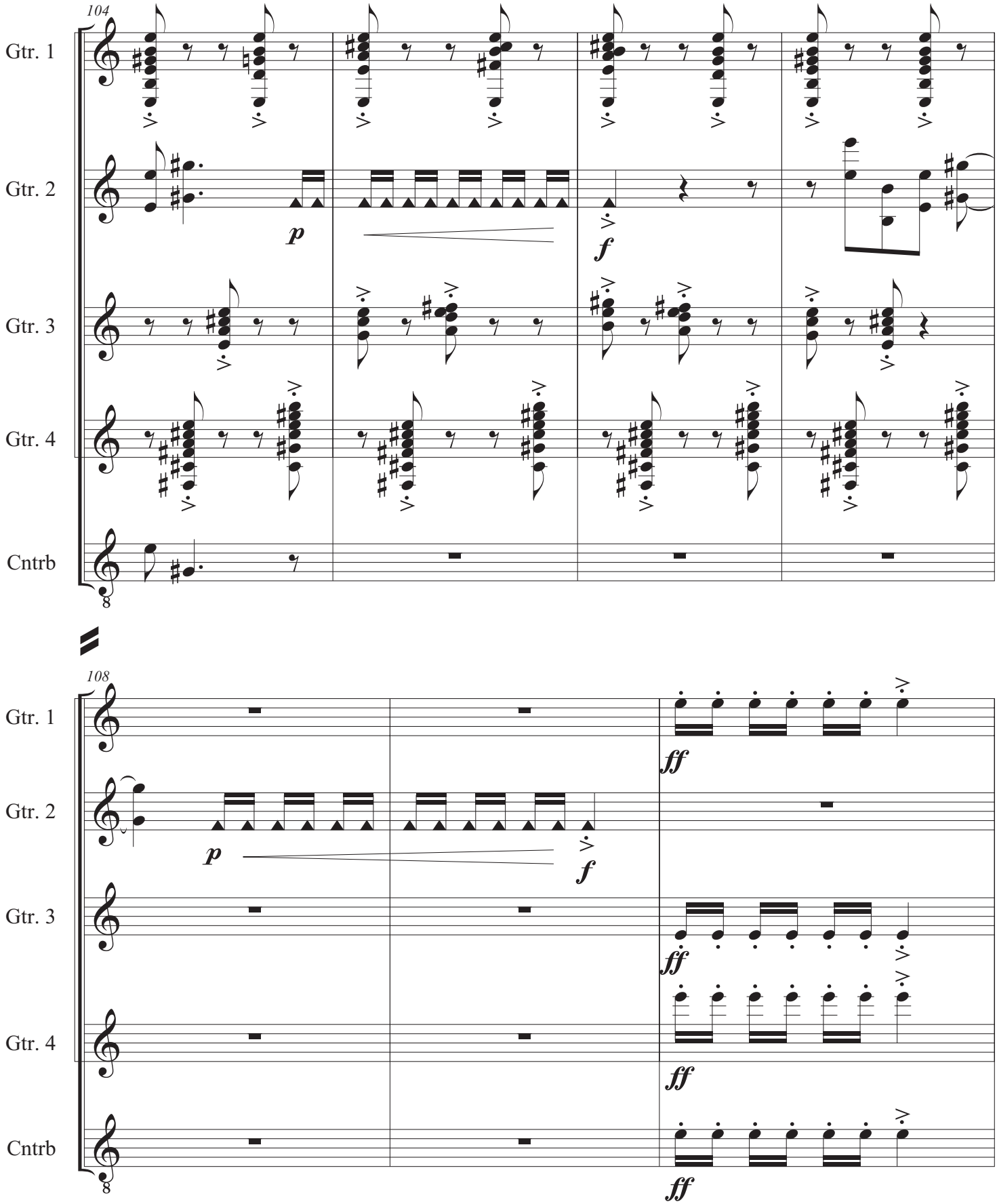


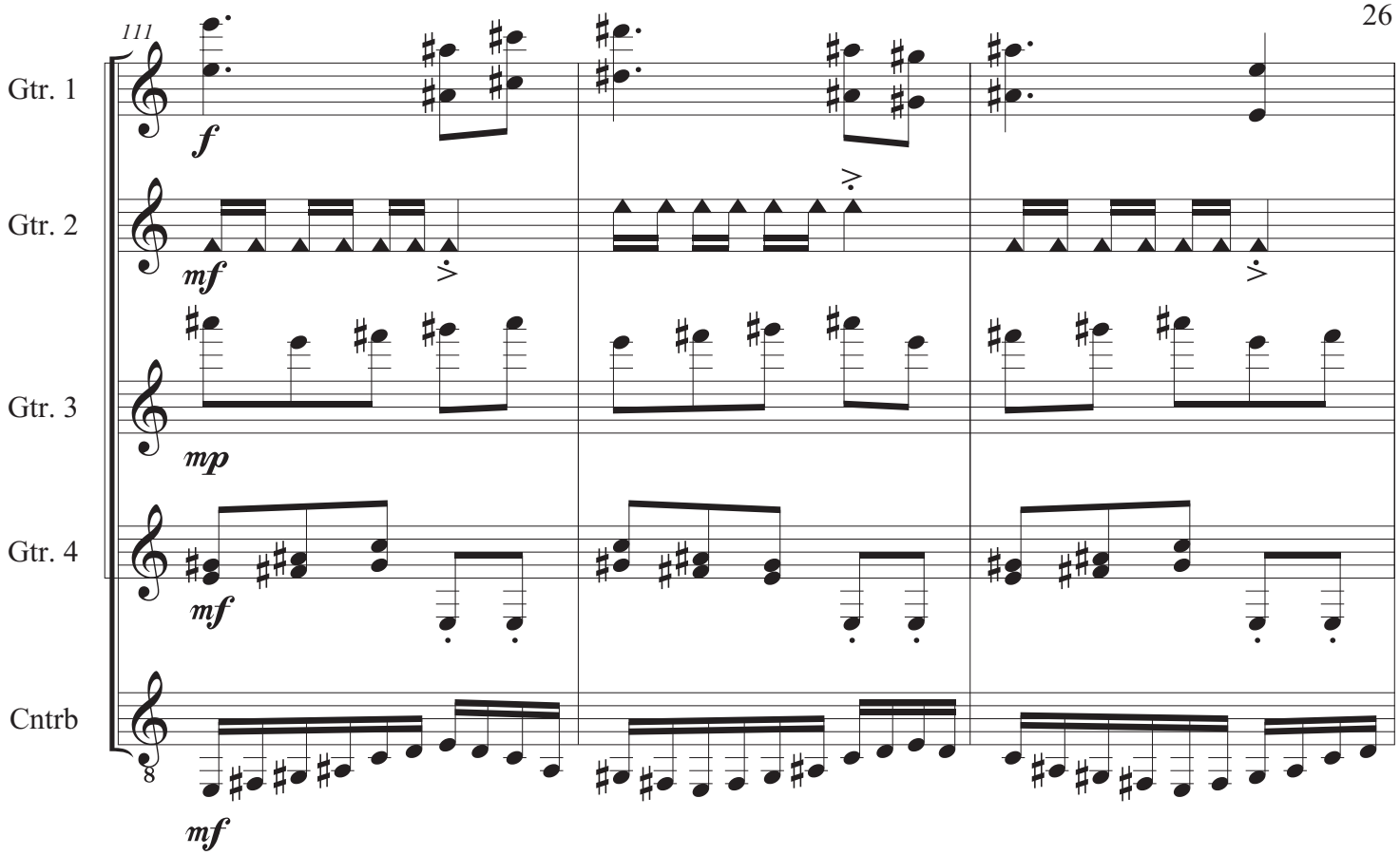

86
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
88
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

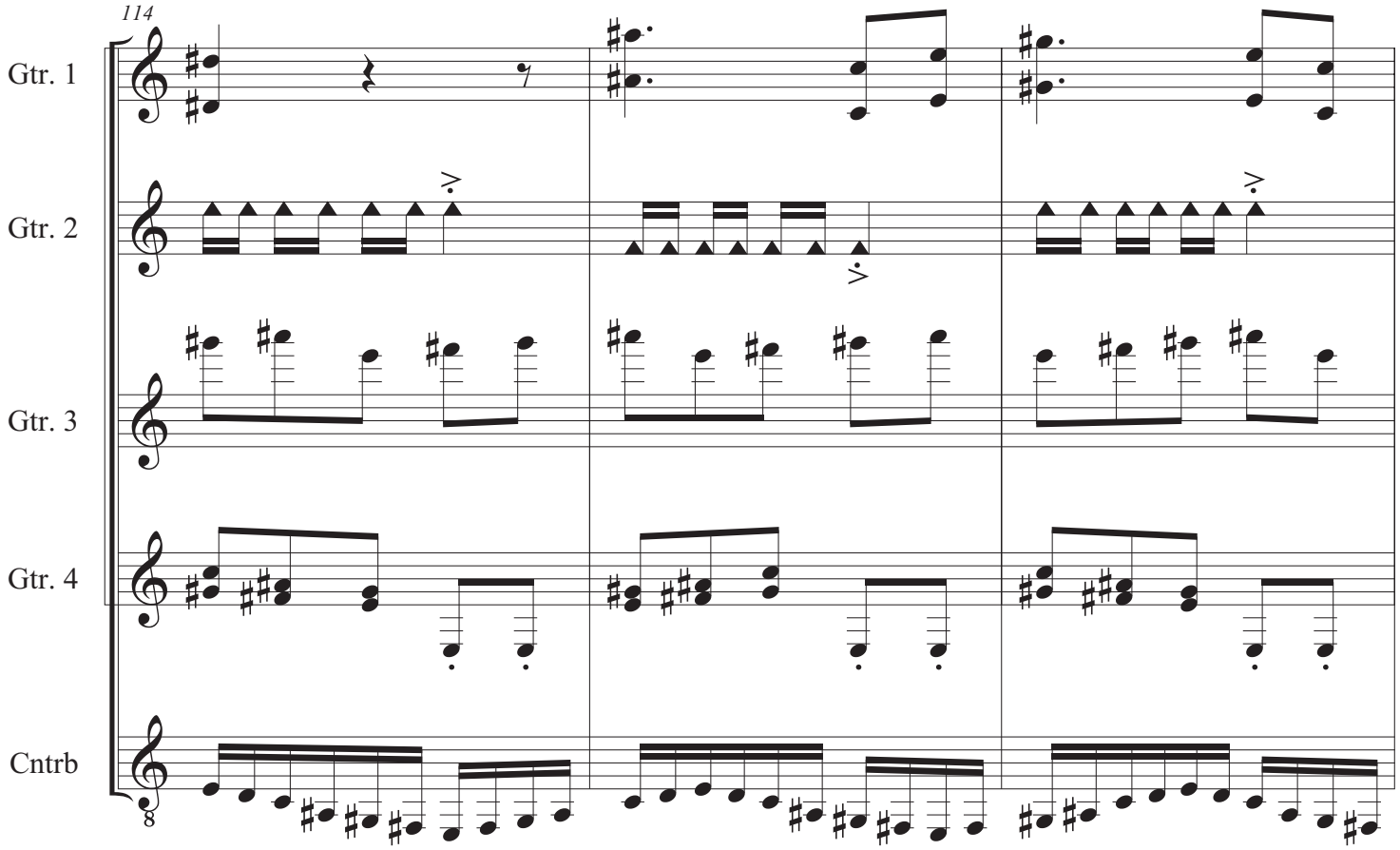

90
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
92
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

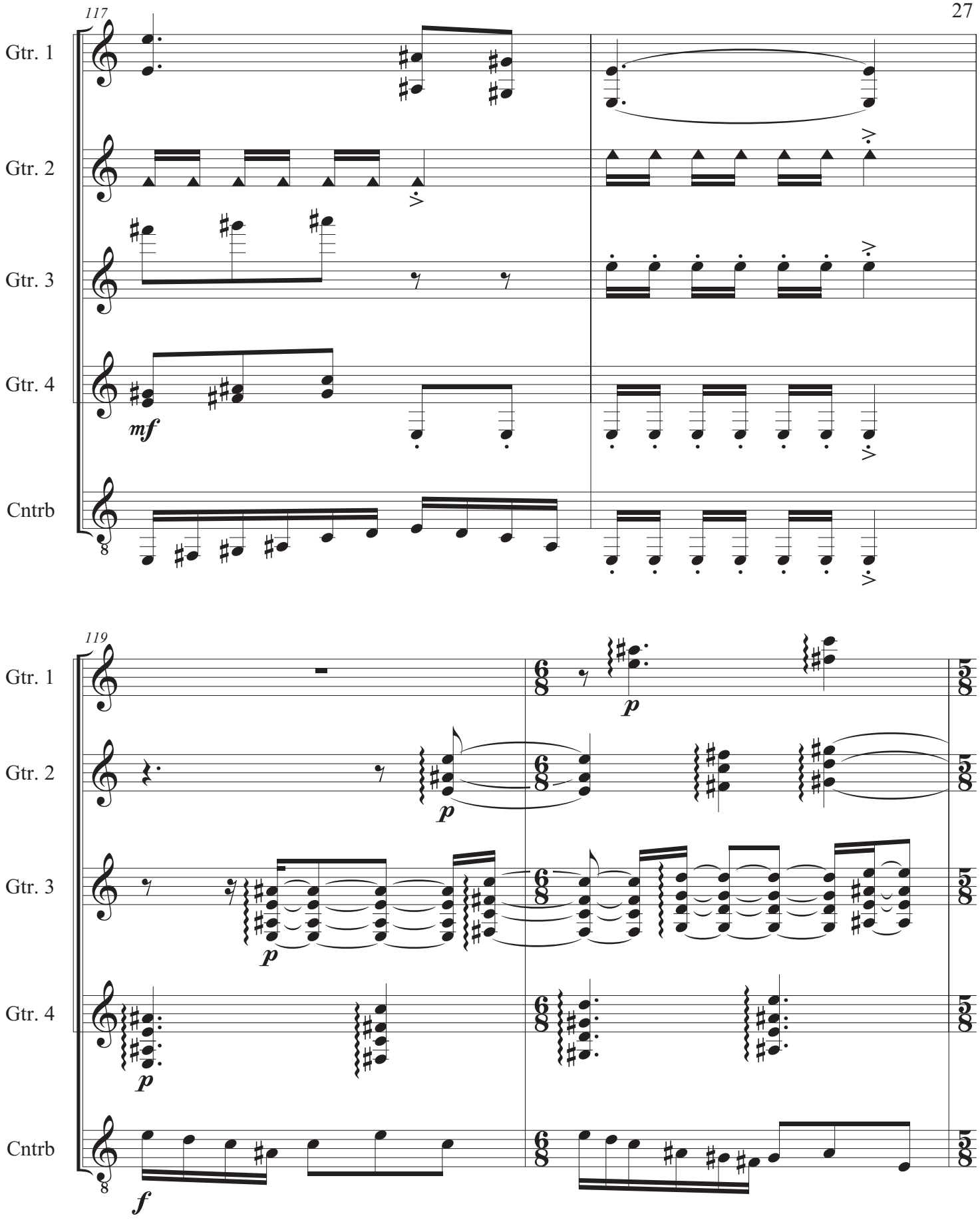

94
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
96
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

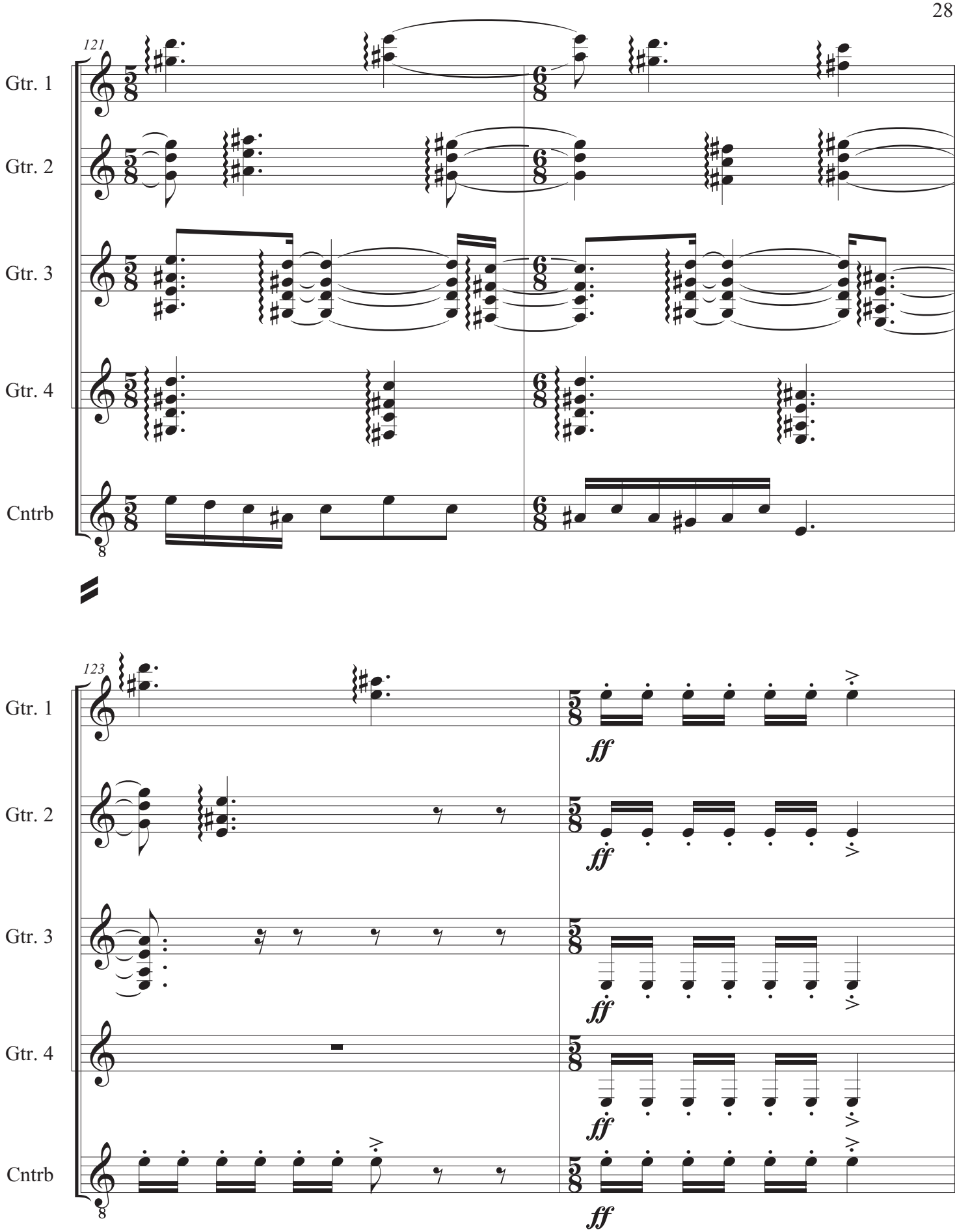

98
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
Punchy
100
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
f
p
f

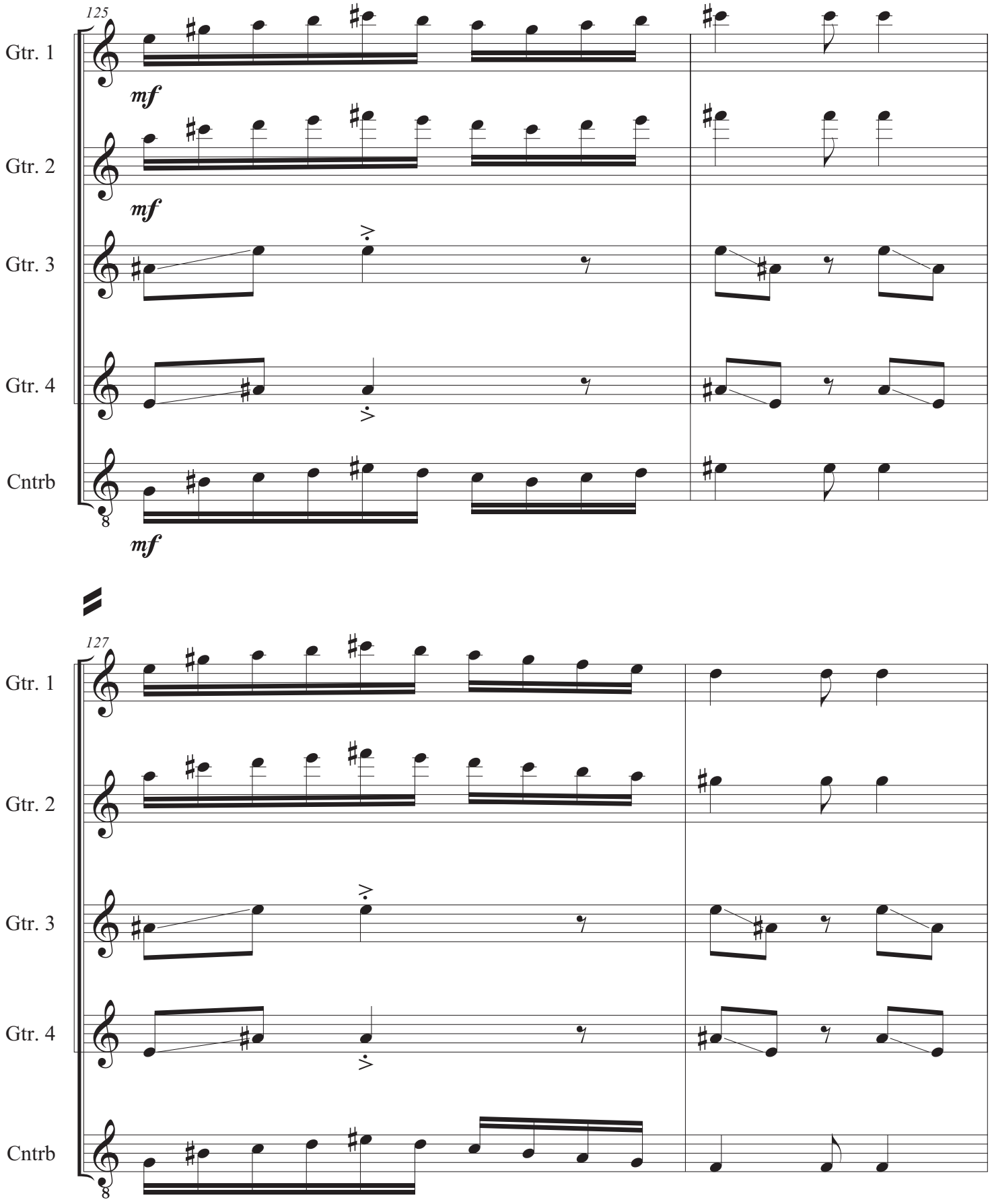

104
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
p
f
108
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
p
f
ff
ff
ff
ff

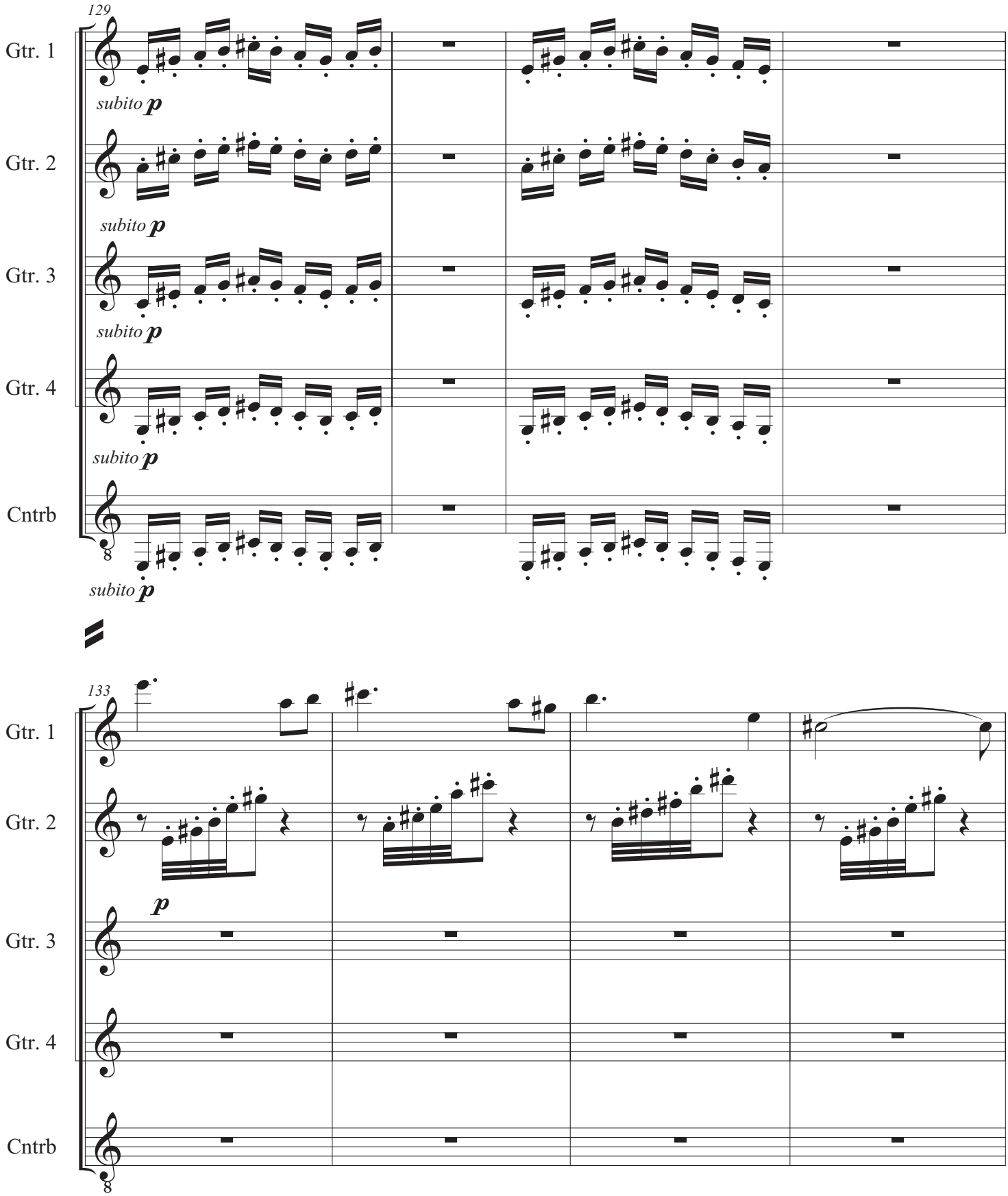

111
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
f
mf
mp
mf
mf

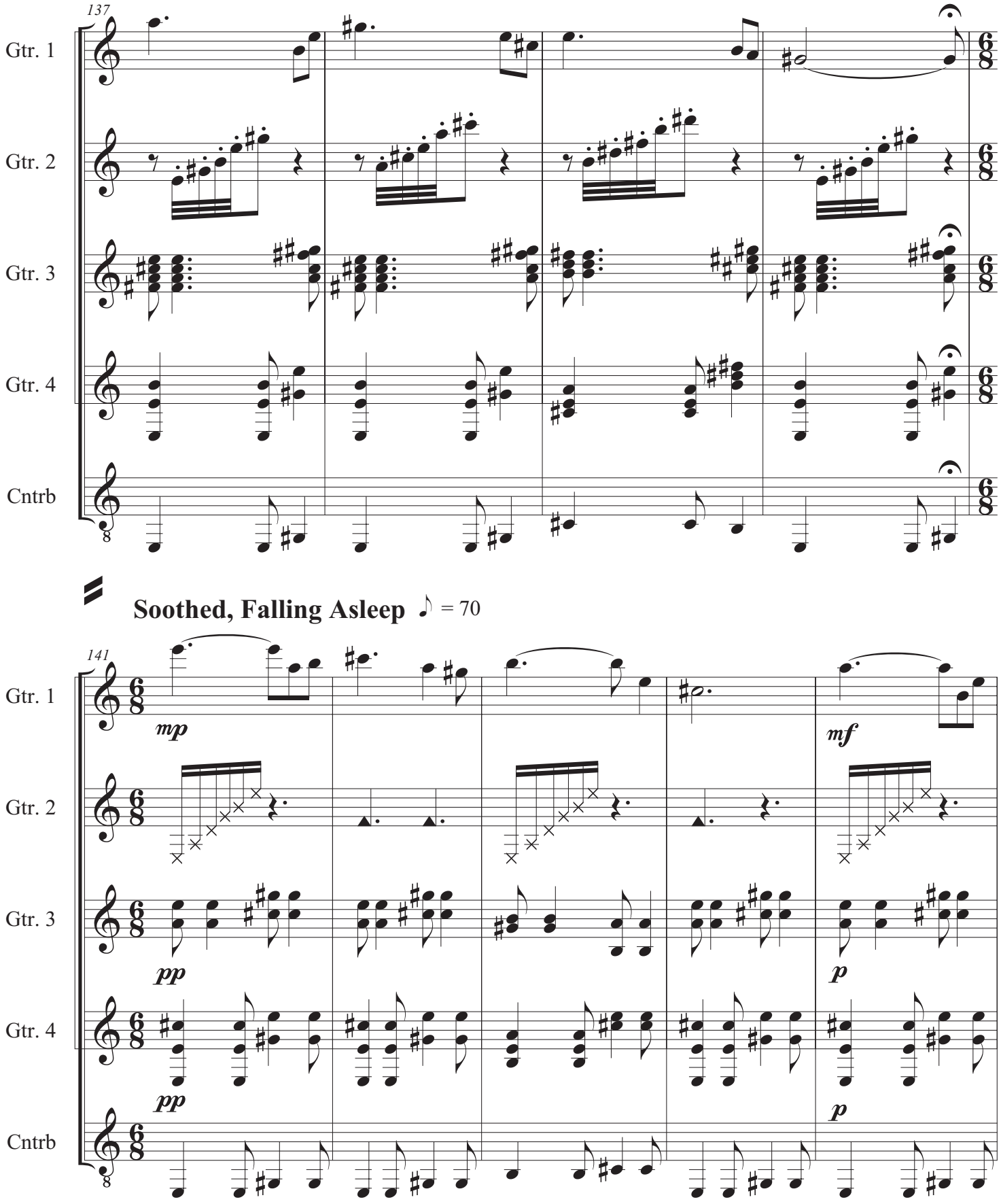

114
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

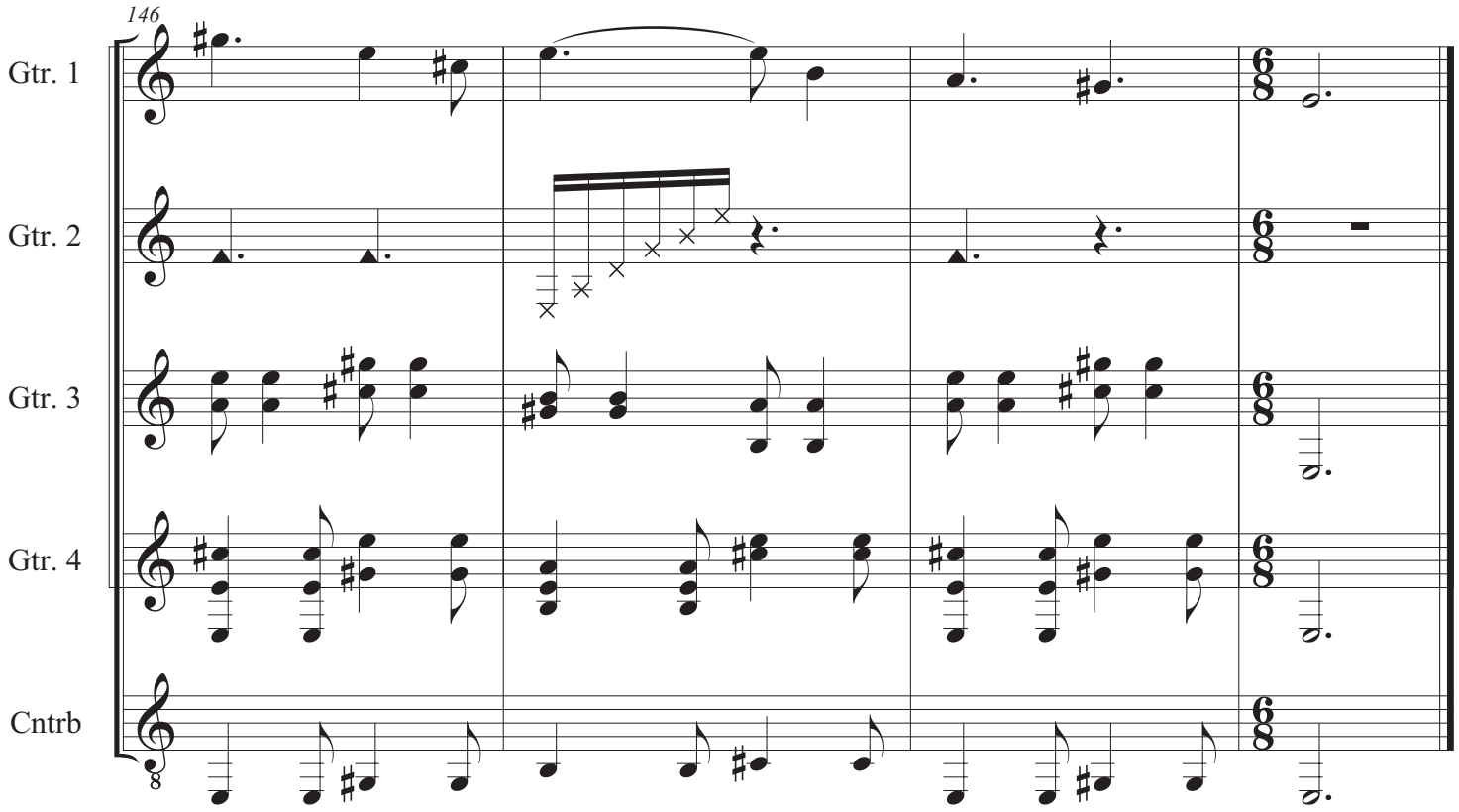

117
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
mf
119
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
p
p
p
p
f


121
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
123
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
ff
ff
ff
ff
ff


125
Gtr. 1
mf
Gtr. 2
mf
Gtr. 3
Gtr. 4
Cntrb
mf
127
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb


129
Gtr. 1
subito p
Gtr. 2
subito p
Gtr. 3
subito p
Gtr. 4
subito p
Cntrb
8
subito p
133
Gtr. 1
Gtr. 2
p
Gtr. 3
Gtr. 4
Cntrb
8


137
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
Soothed, Falling Asleep ♪ = 70
141
Gtr. 1
mp
mf
Gtr. 2
Gtr. 3
pp
p
Gtr. 4
pp
p
Cntrb


146
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

II. Antagonism

SPEAKERS 2 and 3

I will answer

I will tell a tale

SPEAKER 1

The lineage of tragedy

SPEAKER 4

The echoes of innocence

SPEAKER 1

The curses of all Time

SPEAKER 4

(with SPEAKER 1 on these words only)
Of all Time

SPEAKER 1

A hunter in the woods

SPEAKER 2

Running down the enemy

SPEAKER 3

The seducer

SPEAKER 4

The mind that is not a mind

SPEAKER 2

Casting aside innocence

SPEAKER 1

Running down the enemy

SPEAKER 4

Drawn into a reflection

SPEAKER 3

(in a whisper)
The seducer

SPEAKER 4

Abandoning purpose

SPEAKER 1

Casting aside innocents

SPEAKER 3

Convincing himself he sees truth

SPEAKER 2

Excusing himself to seize youth

SPEAKER 1

Where will you be-

SPEAKER 2

when he sees you?

SPEAKER 3

What will you do-

SPEAKER 4

should he seize you?

SPEAKER 1

The lineage of tragedy

SPEAKER 4

The echoes of innocence

SPEAKER 1

The curses of all Time

SPEAKER 4

(with SPEAKER 1 on these words only)
Of all Time

SPEAKER 2

The lineage of tragedy

SPEAKER 3

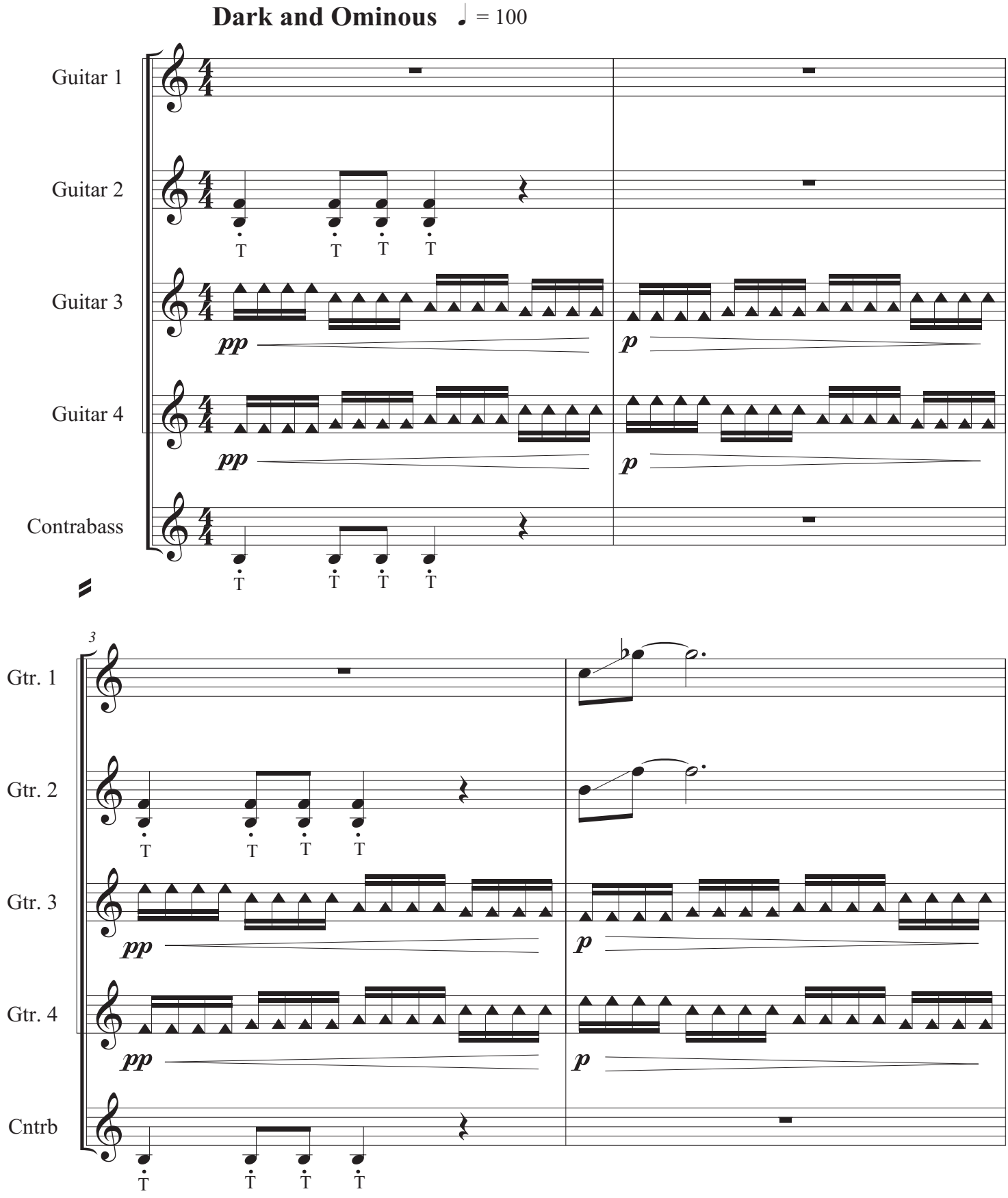
The echoes of innocents

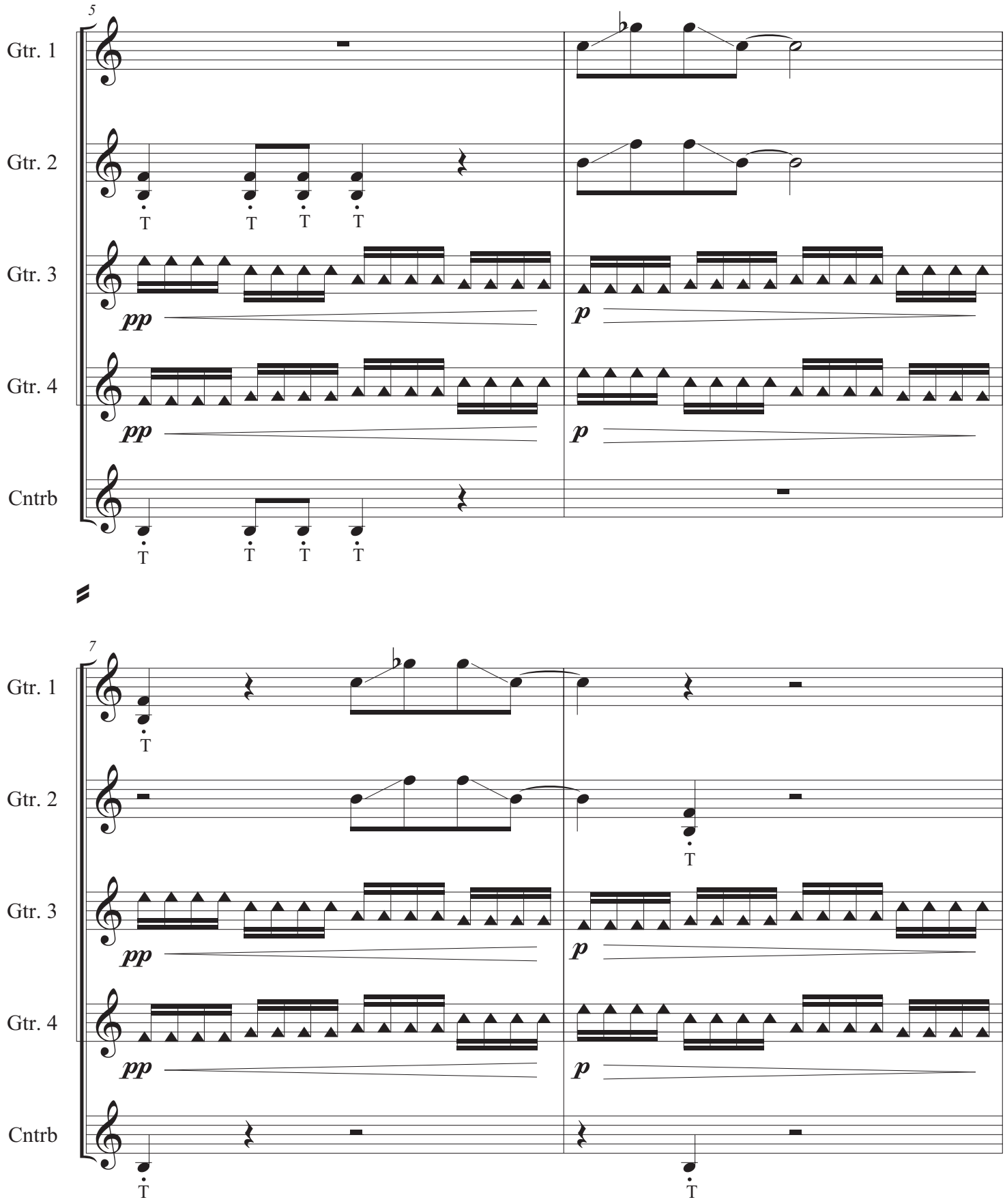
SPEAKER 2

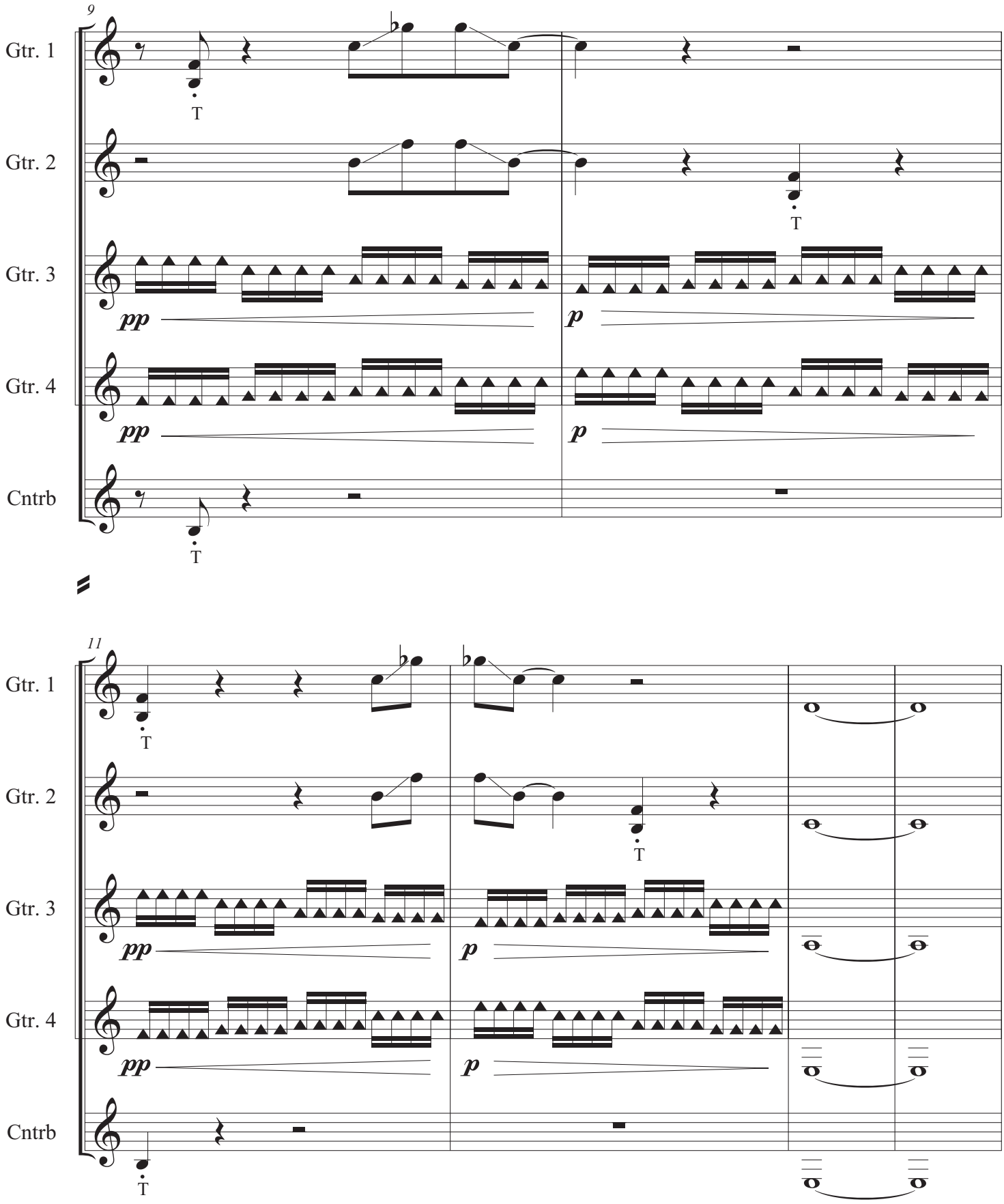
The curses of all Time

SPEAKER 3

(with SPEAKER 2 on these words only)
Of all Time


Dark and Ominous ♩ = 100
Guitar 1
Guitar 2
Guitar 3
Guitar 4
Contrabass
pp
p
T
3
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb


5
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
pp
p
T
7


9
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
T
pp
p
11

Mysterious ♩ = 120

15

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Cntrb

17

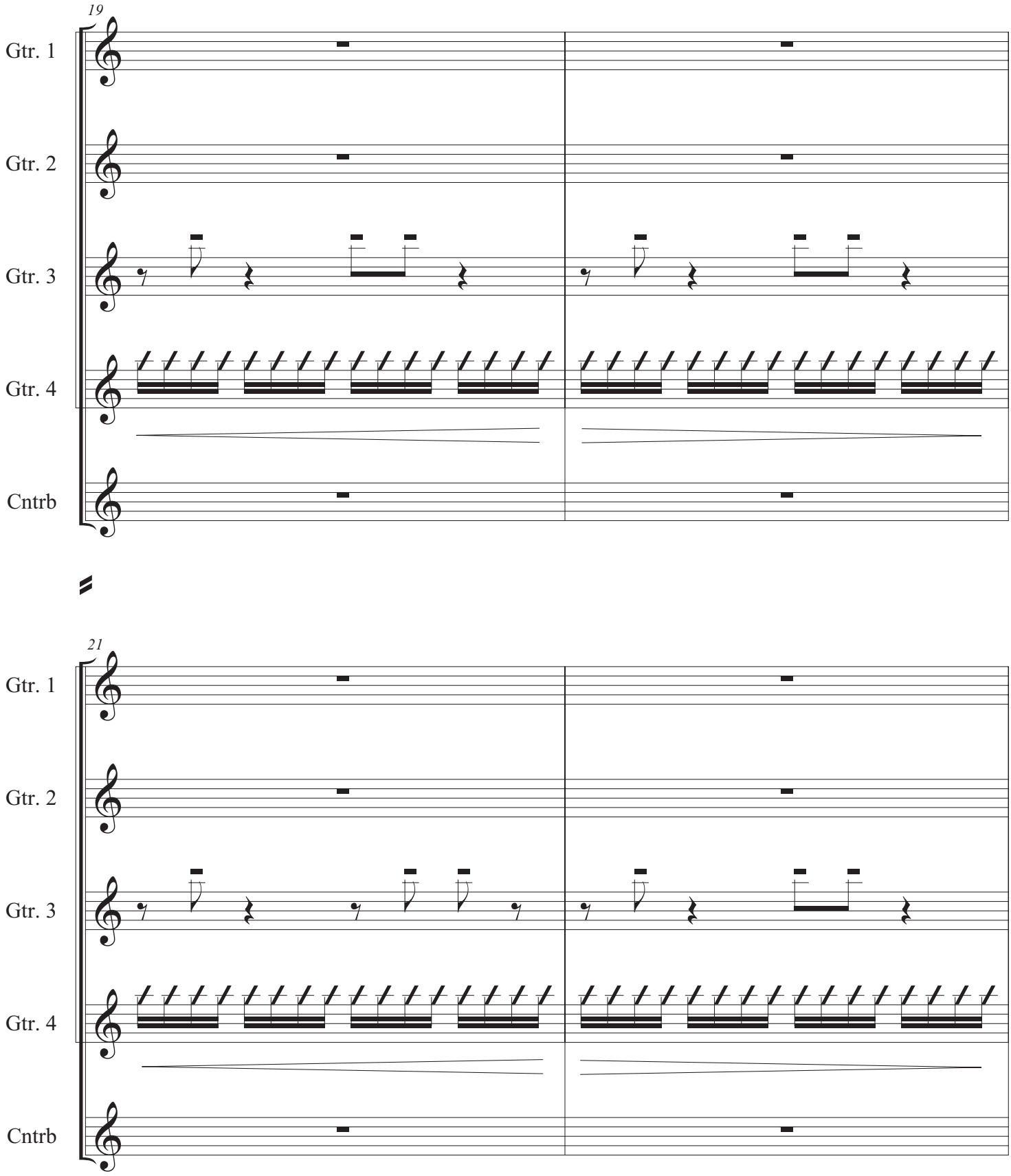
Gtr. 1

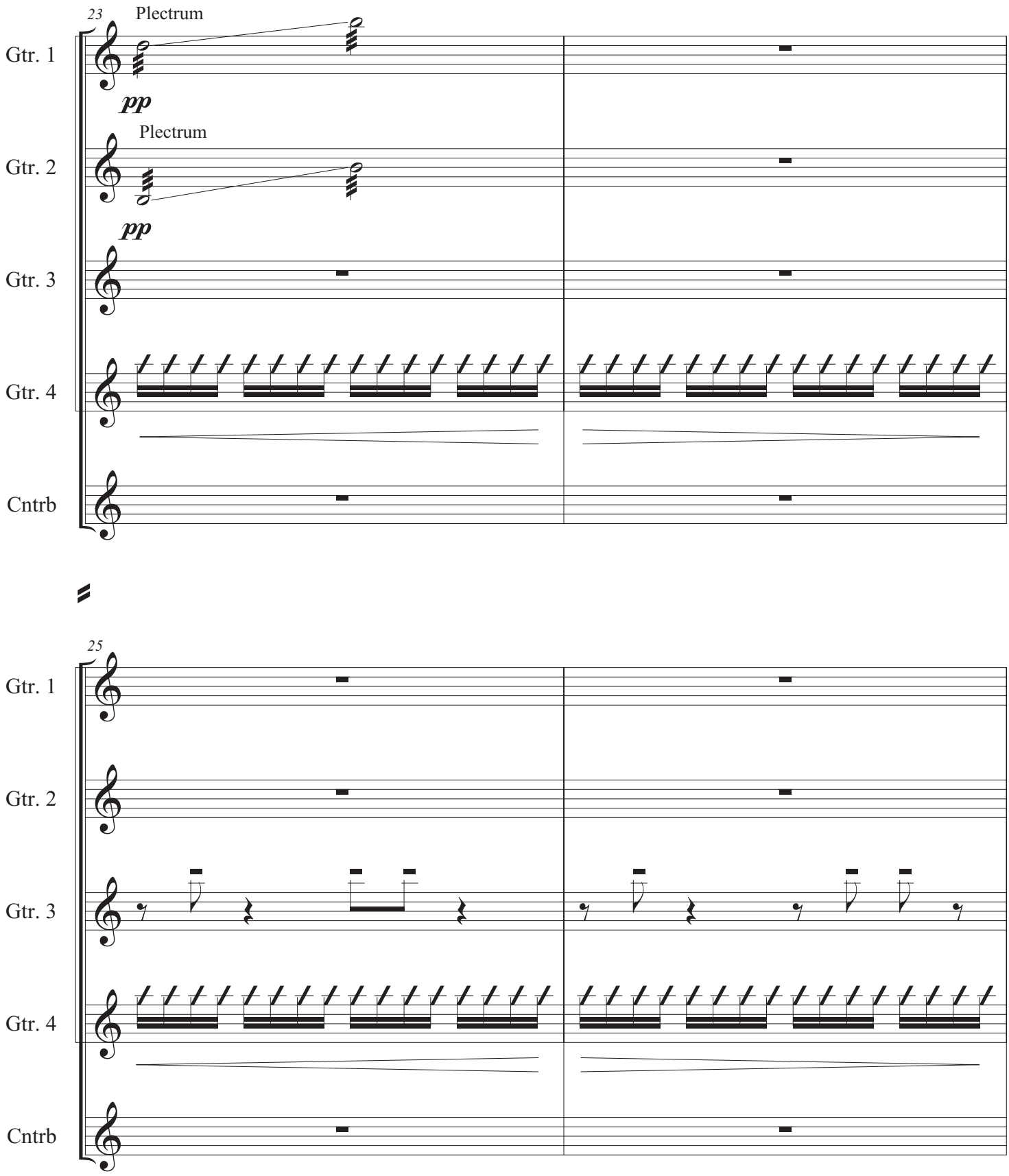
Gtr. 2

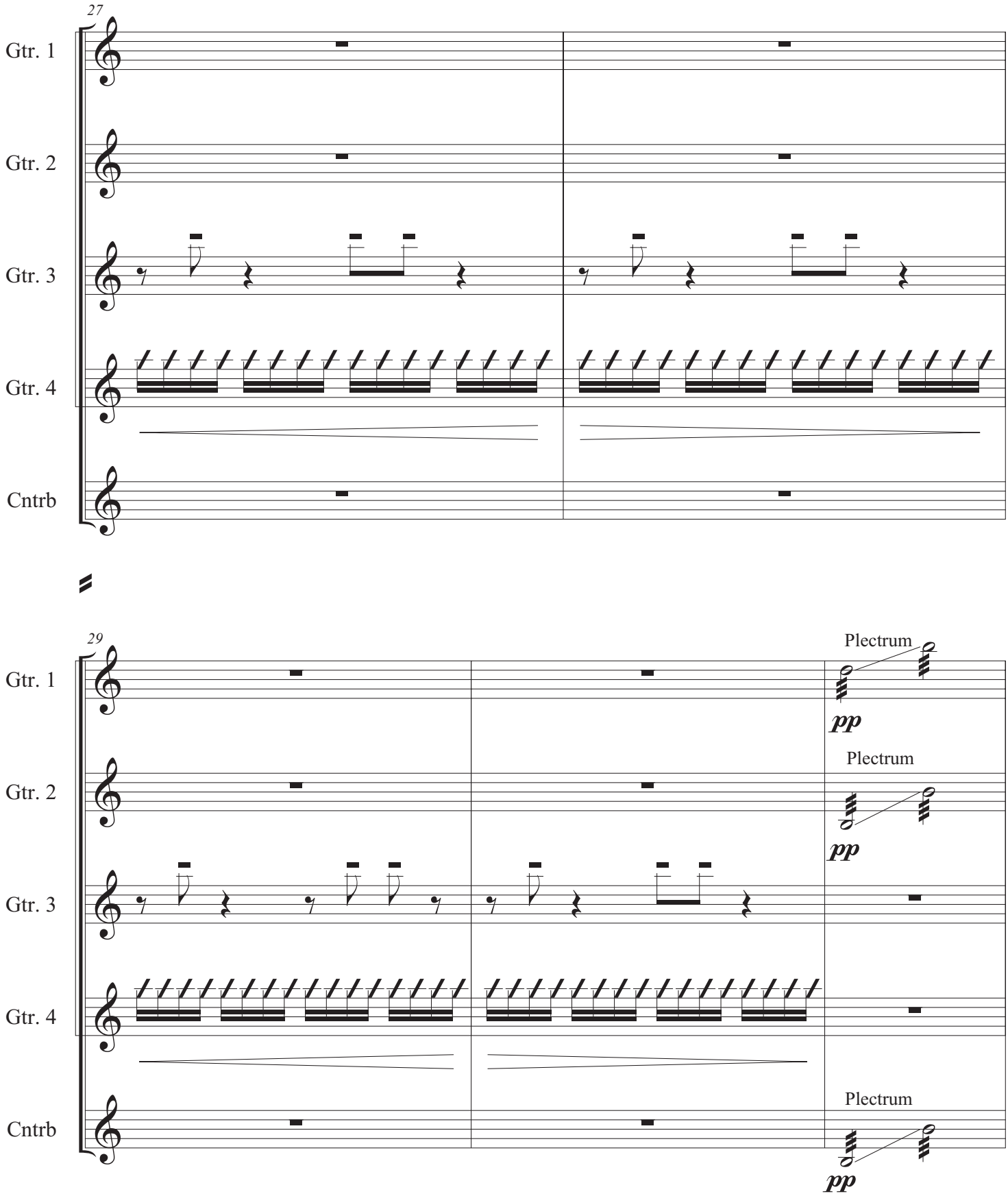
Gtr. 3

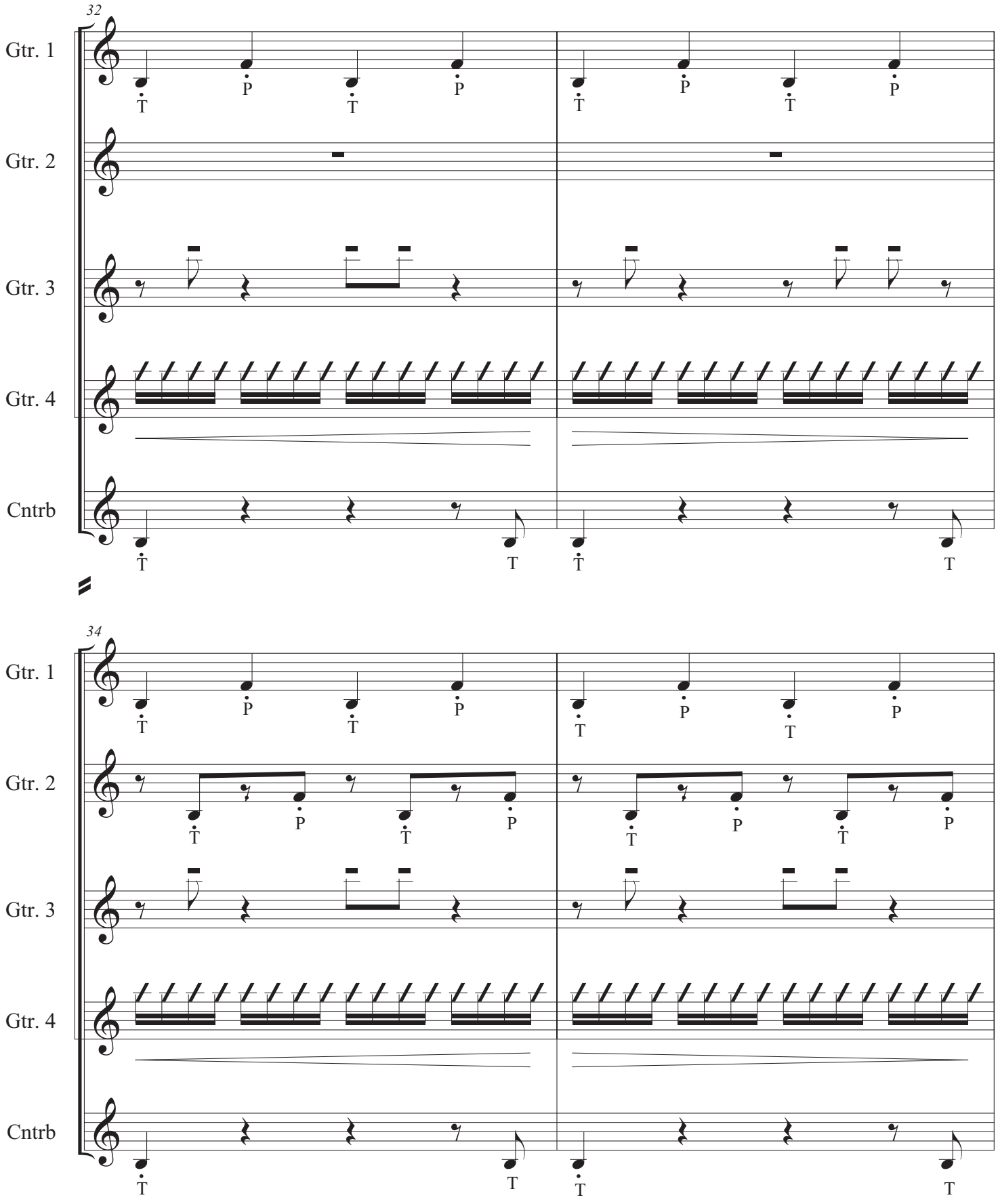
Gtr. 4

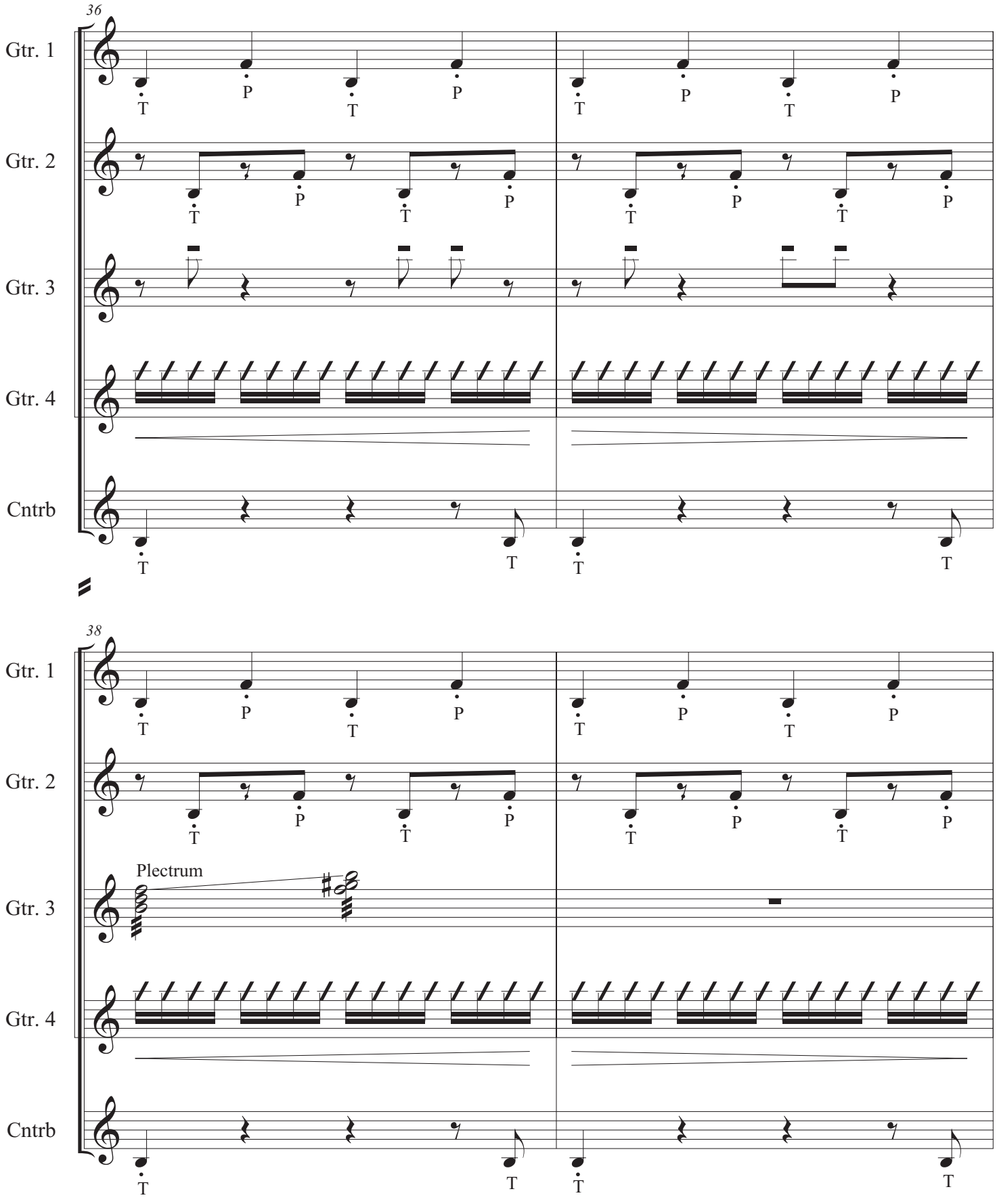
Cntrb

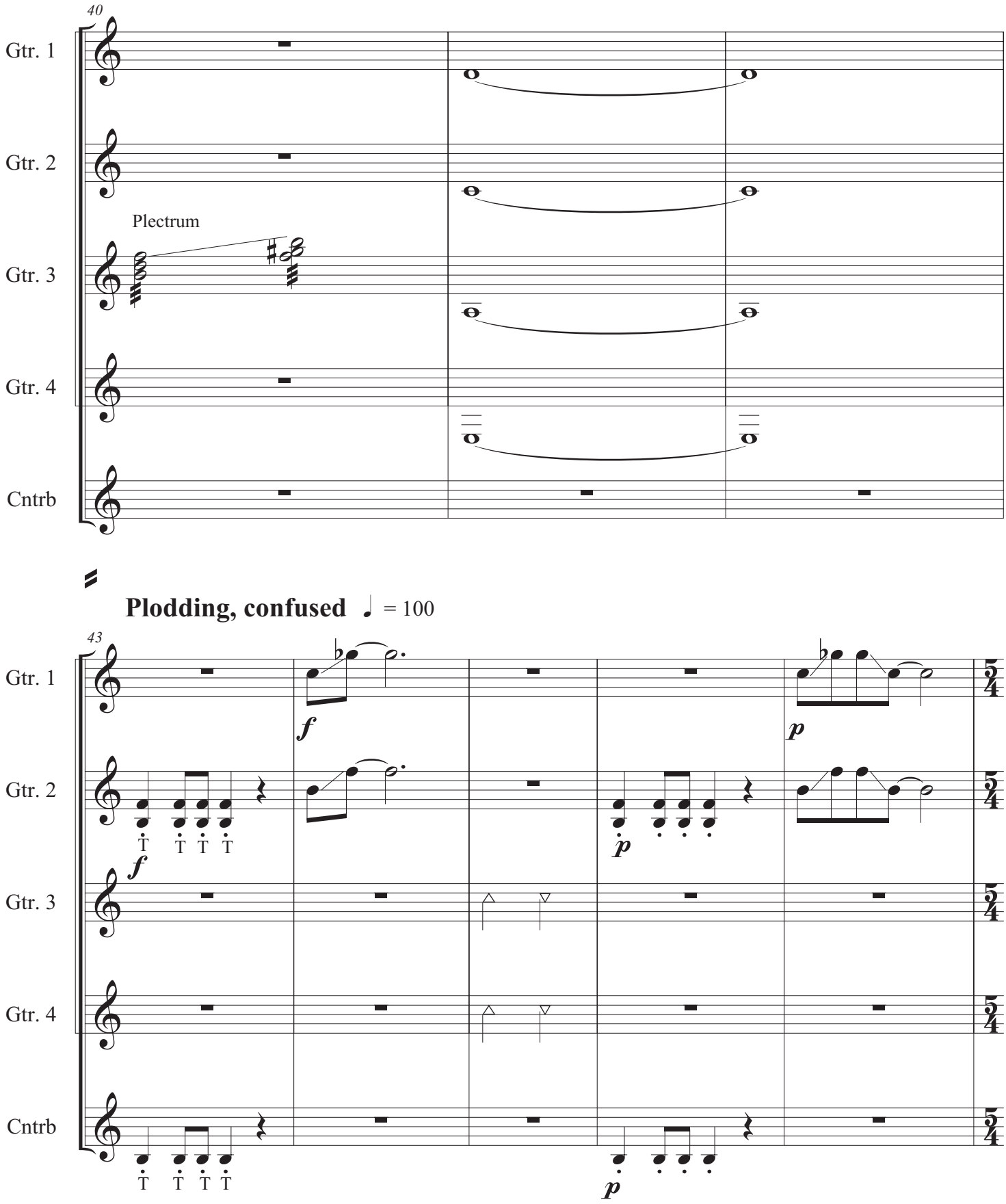

19
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
21
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

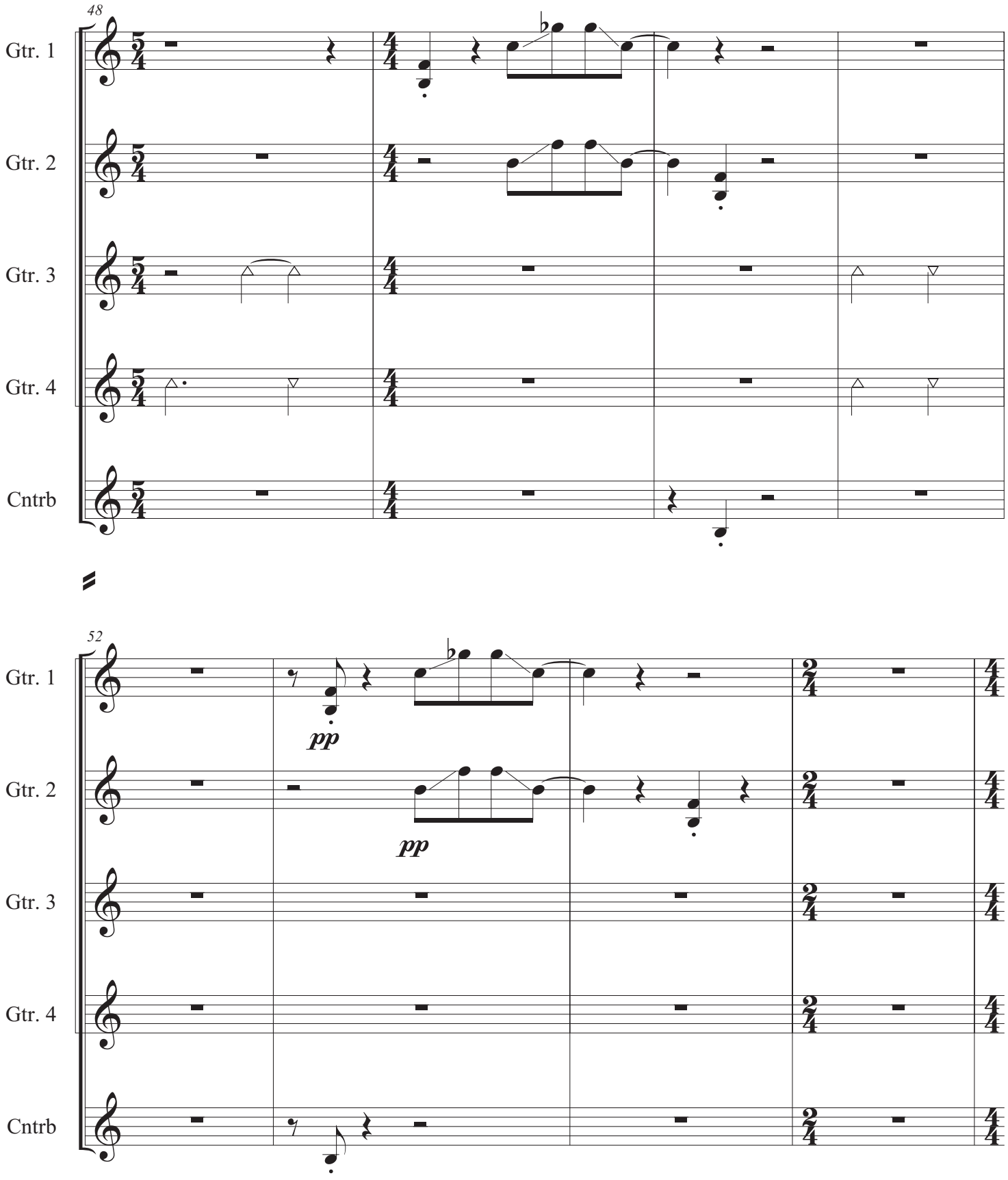

23
Plectrum
Gtr. 1
pp
Plectrum
Gtr. 2
pp
Gtr. 3
Gtr. 4
Cntrb
25
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

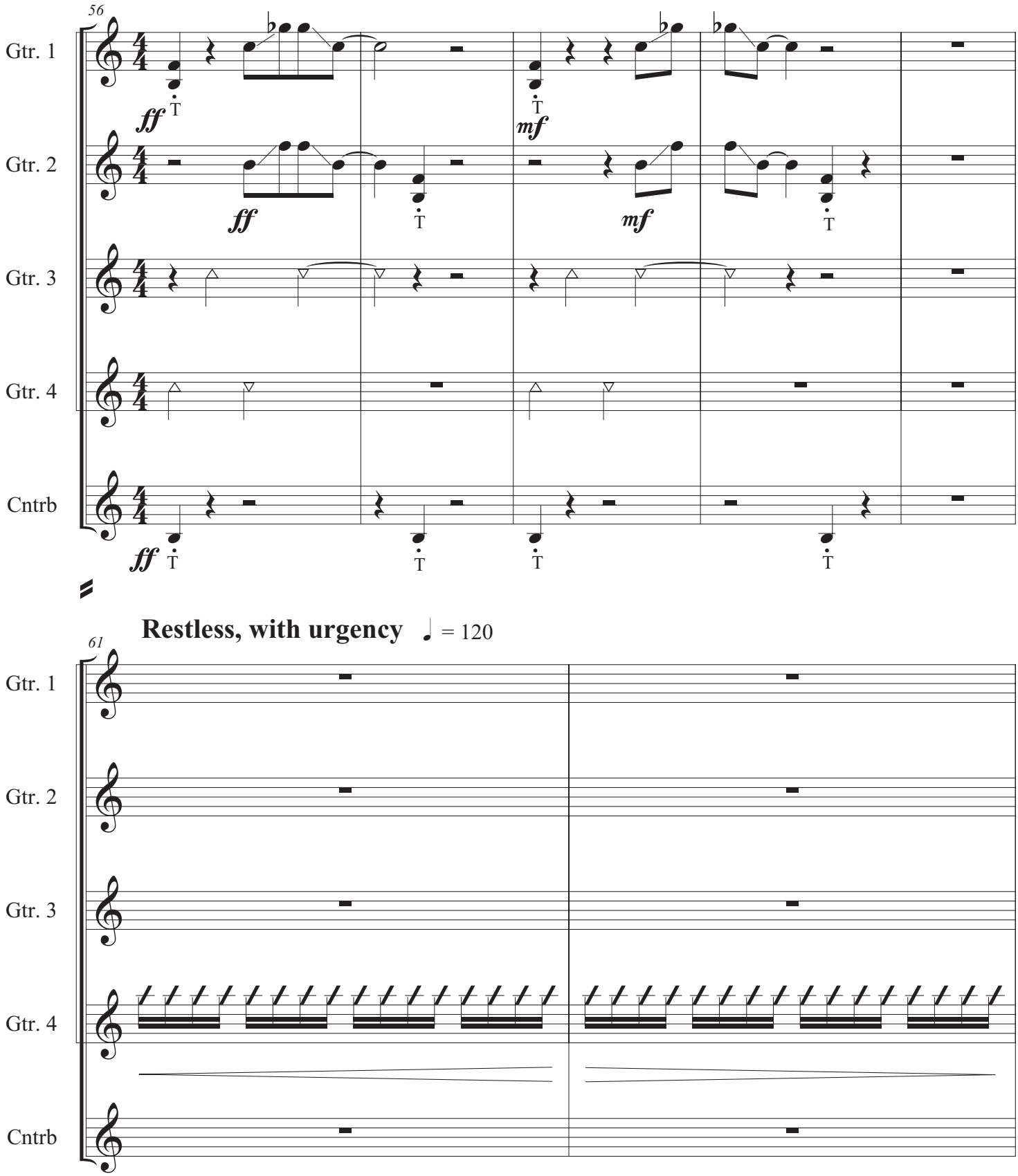

27
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
29
Plectrum
pp
Plectrum
pp
Plectrum
pp

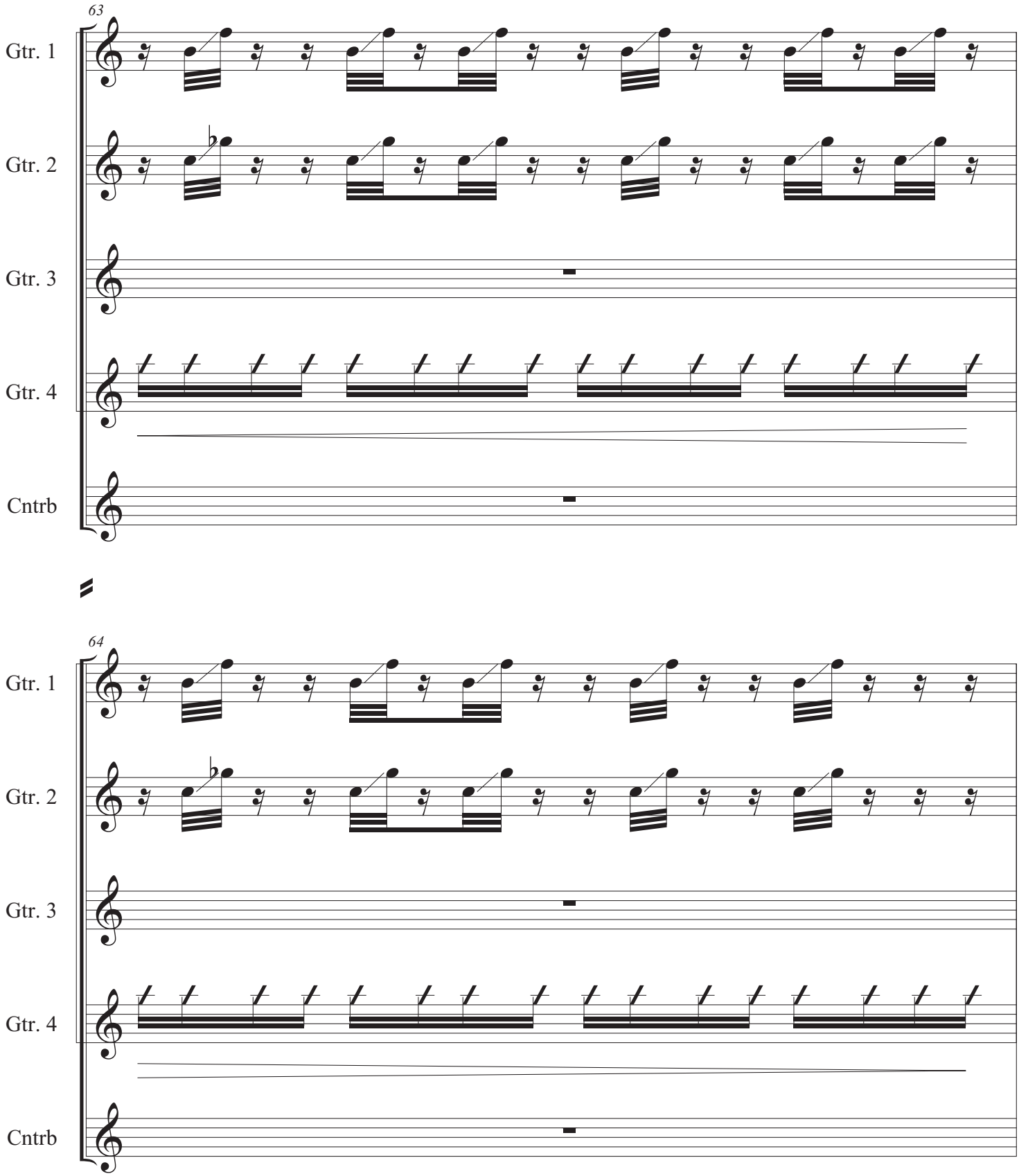

32
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
T
P
34

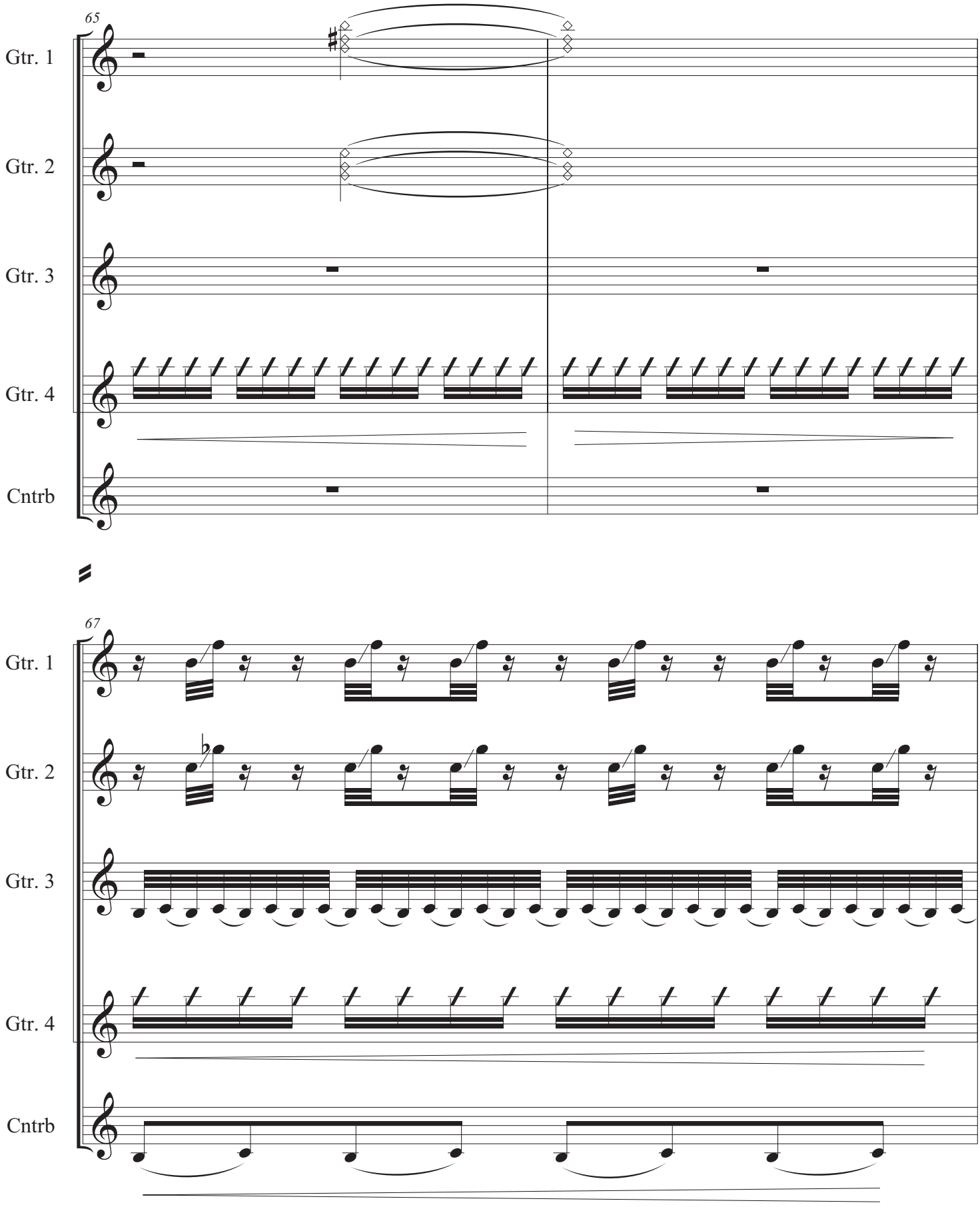

36
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
T
P
38
Plectrum

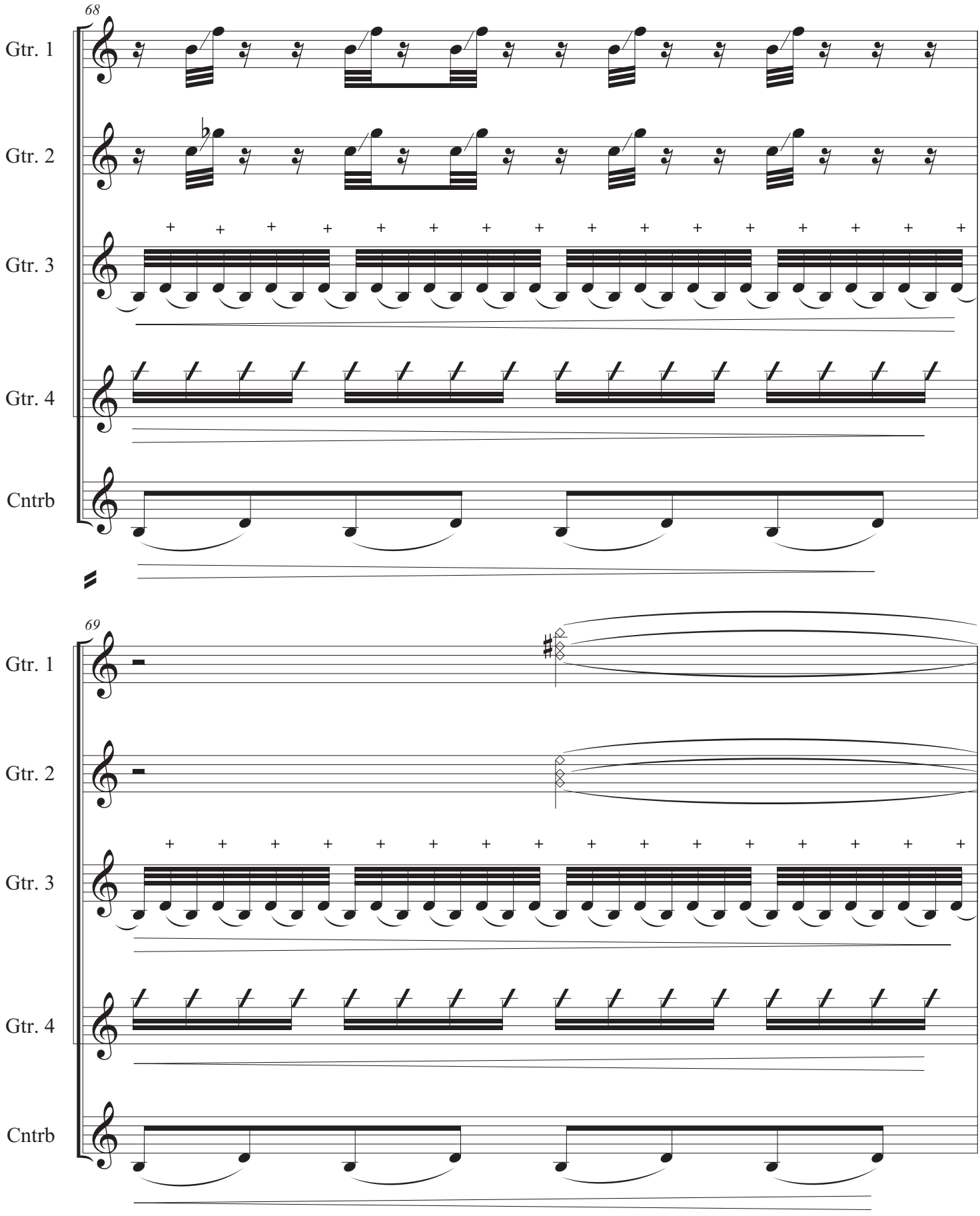

40
Gtr. 1
Gtr. 2
Plectrum
Gtr. 3
Gtr. 4
Cntrb
Plodding, confused ♩ = 100
43
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
f
p
T T T T

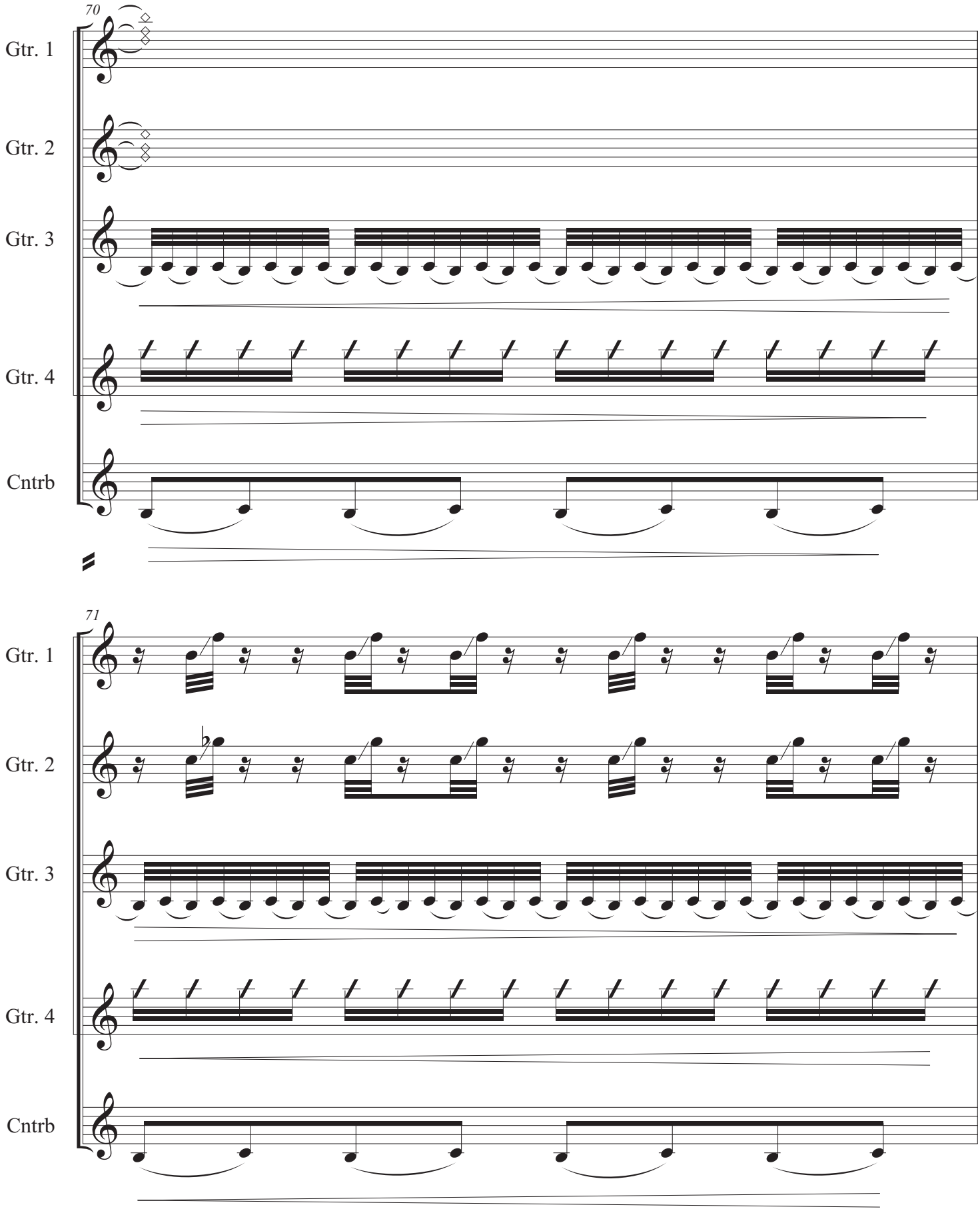

48
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
52
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
pp
pp

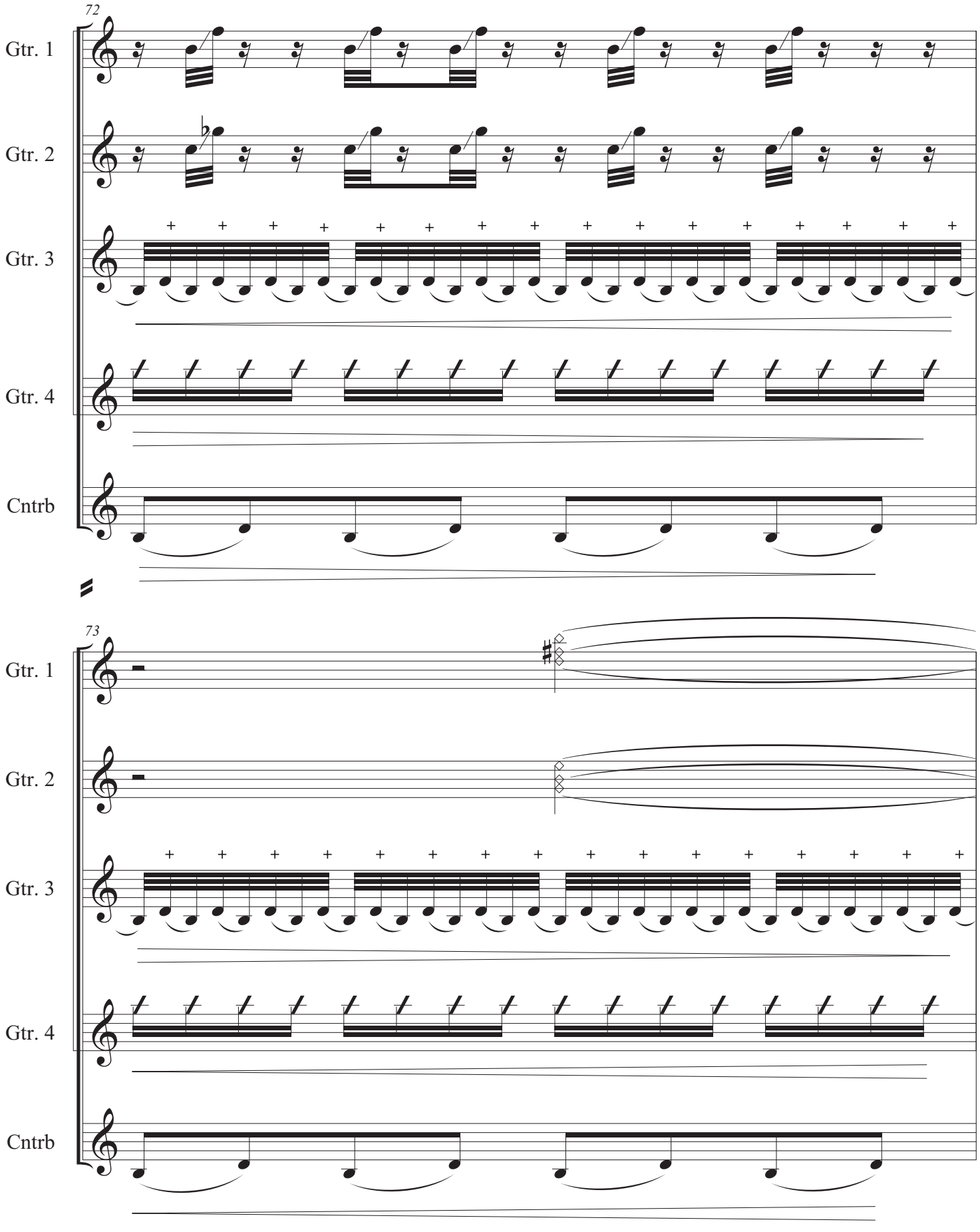

56
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
ff
mf
T
61
Restless, with urgency
= 120

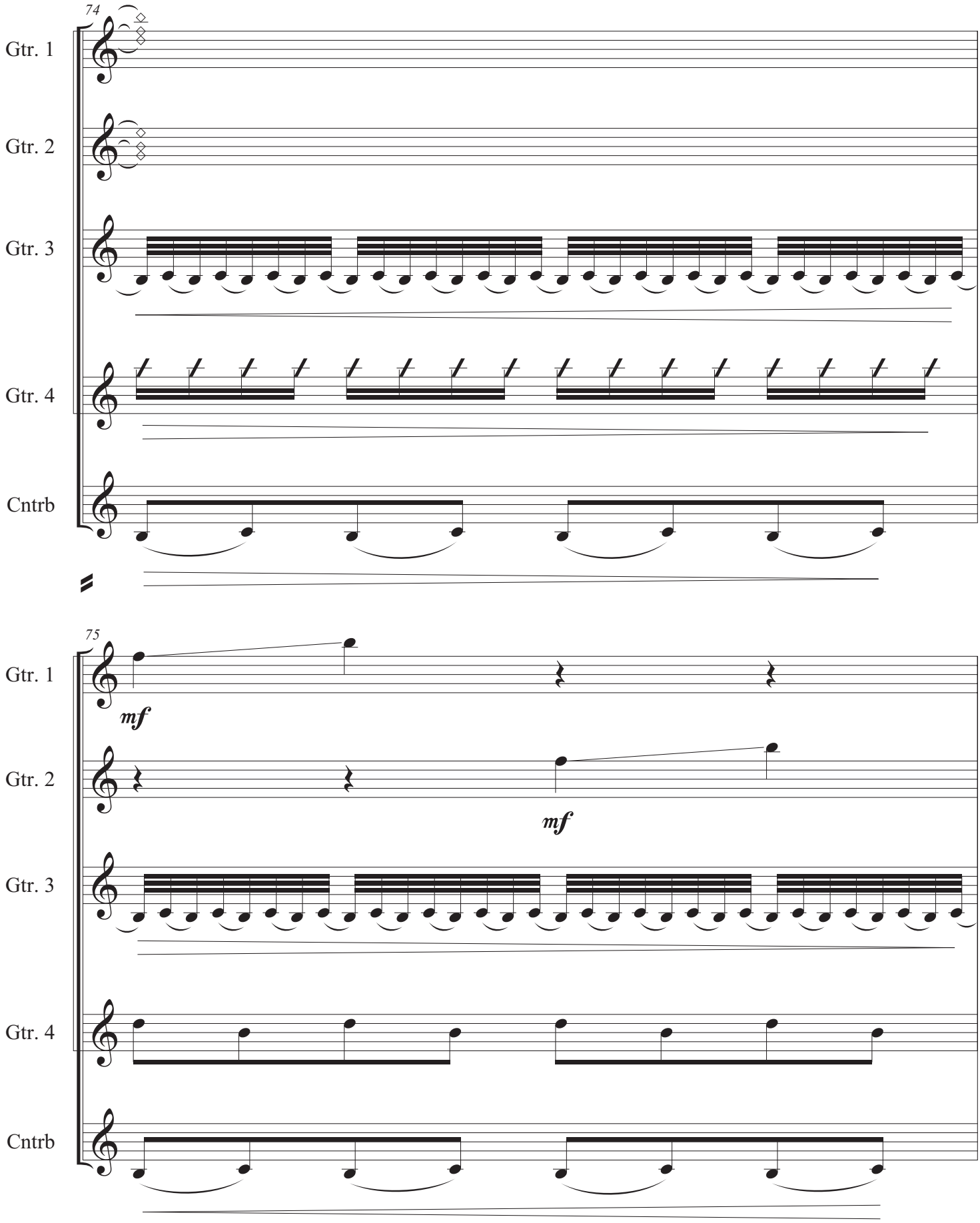

63
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
64
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

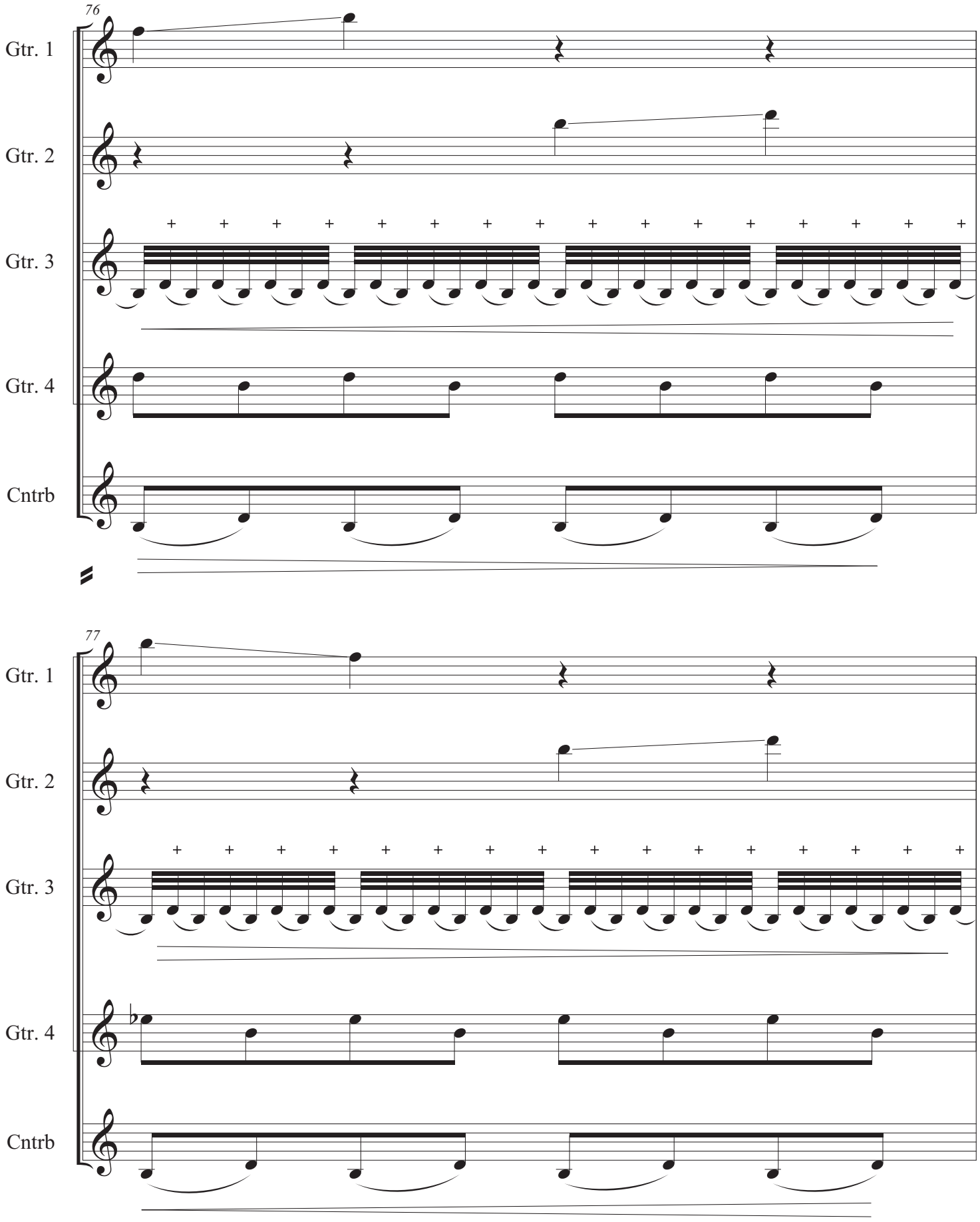

65
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
67
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

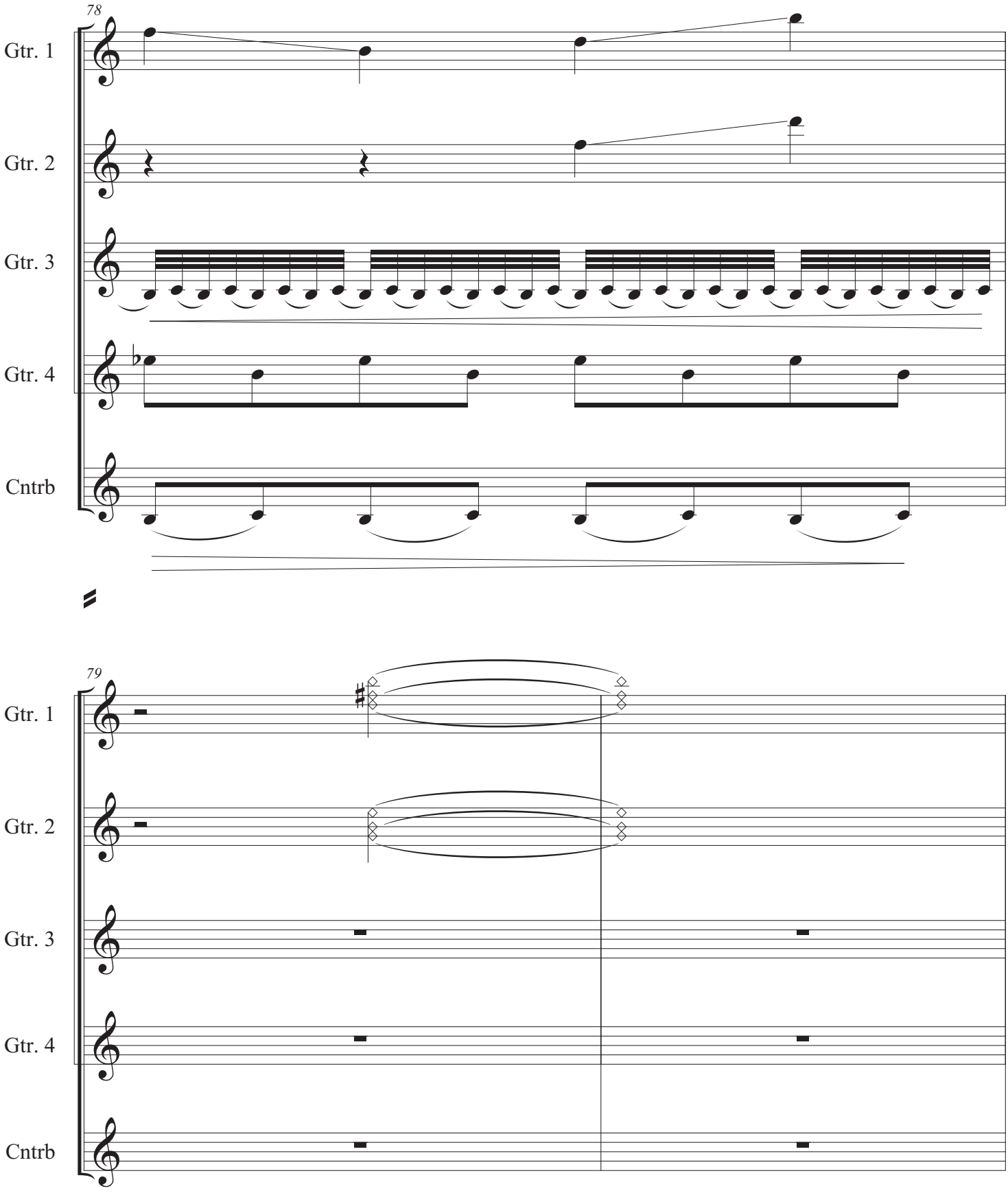

68
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
69
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

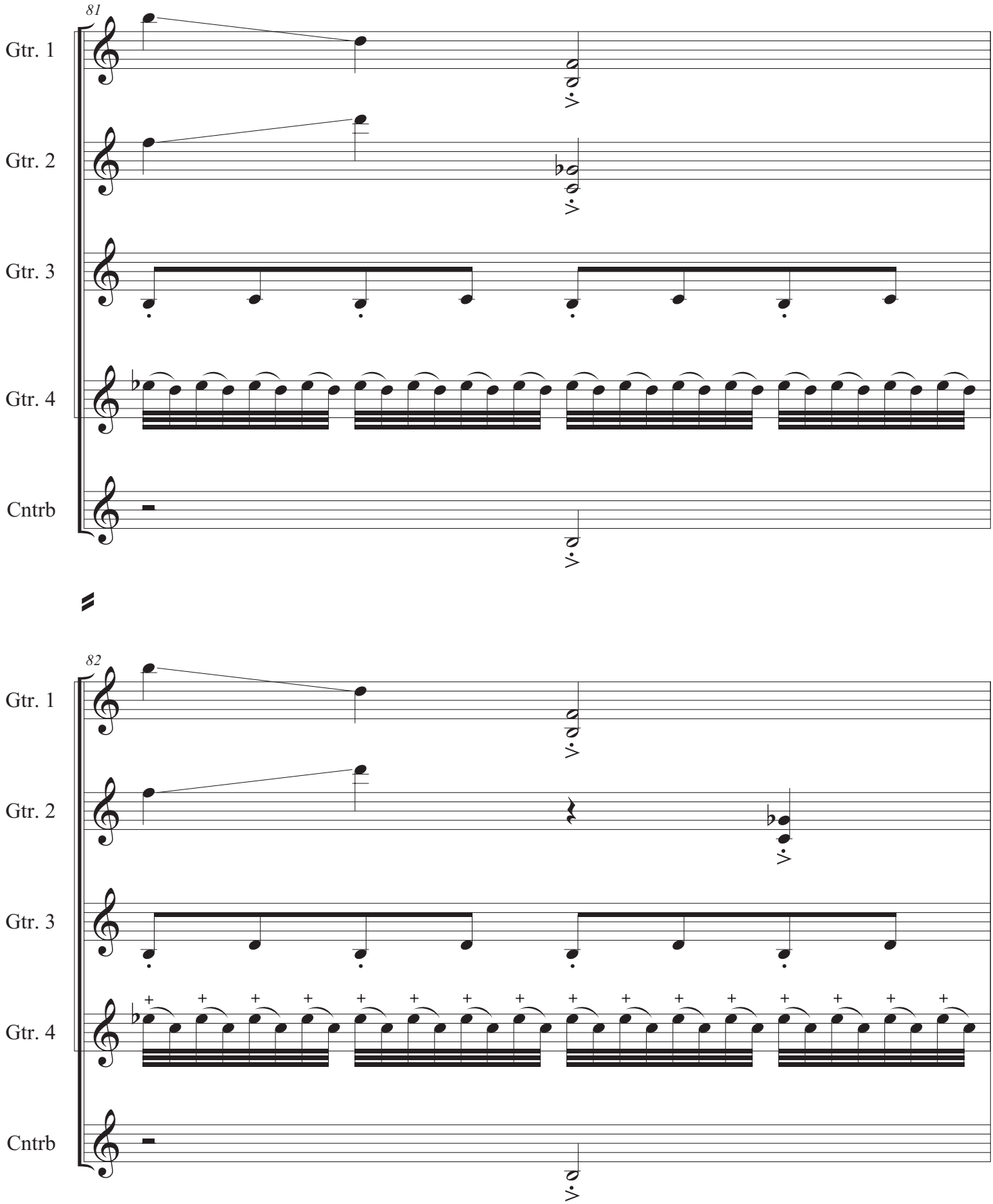

70
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
71
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

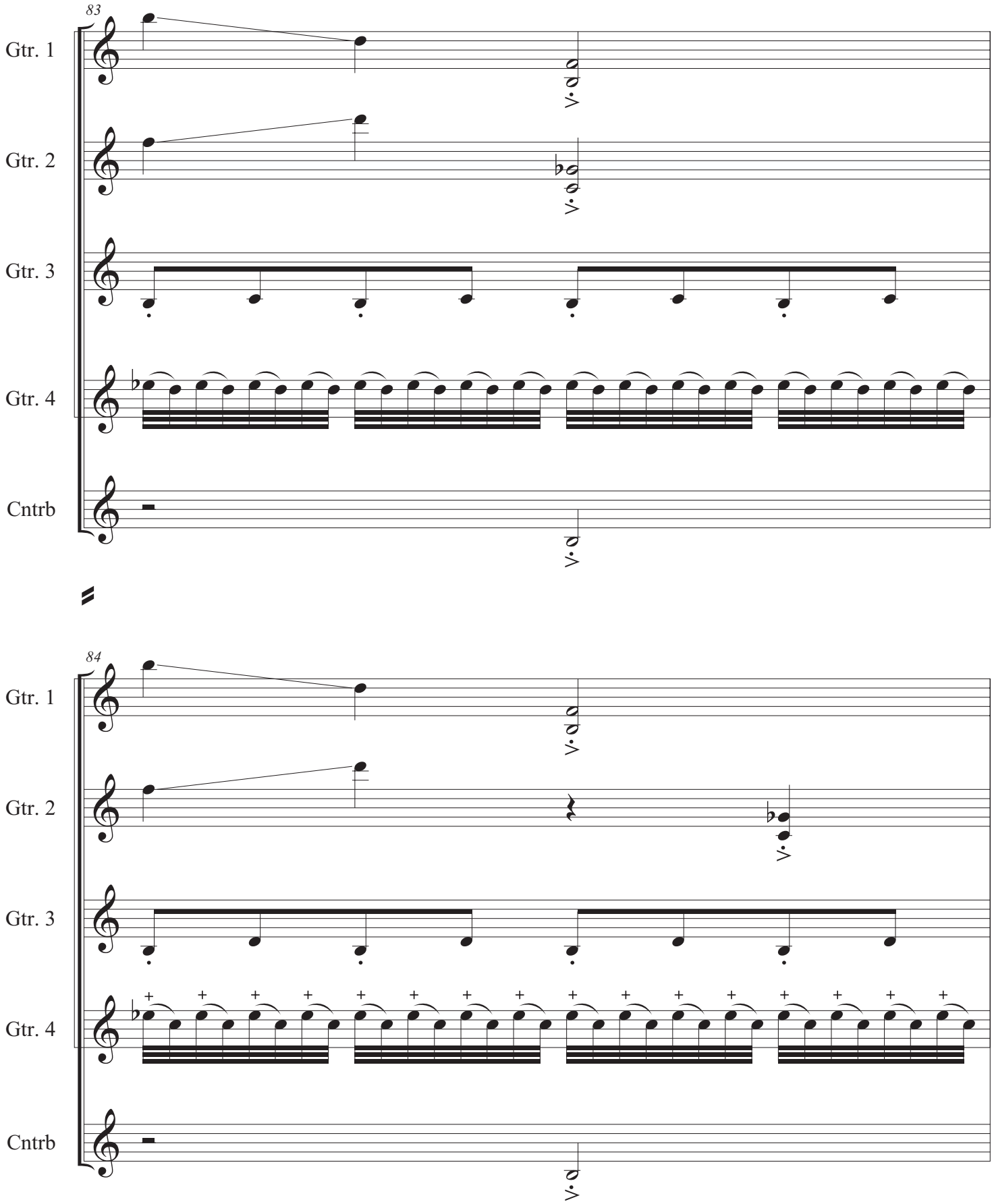

72
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
73
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

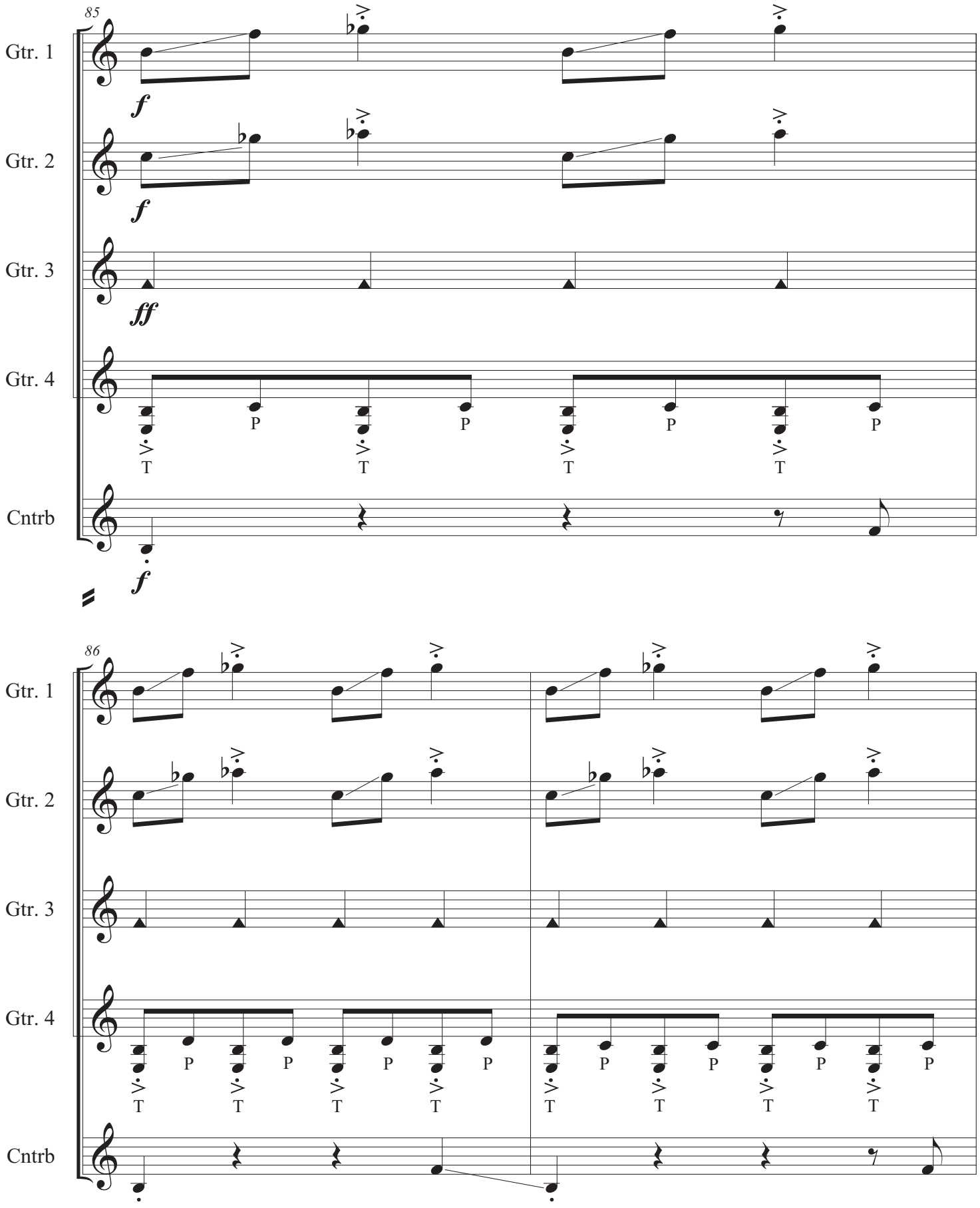

74
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
75
Gtr. 1
mf
Gtr. 2
mf
Gtr. 3
Gtr. 4
Cntrb

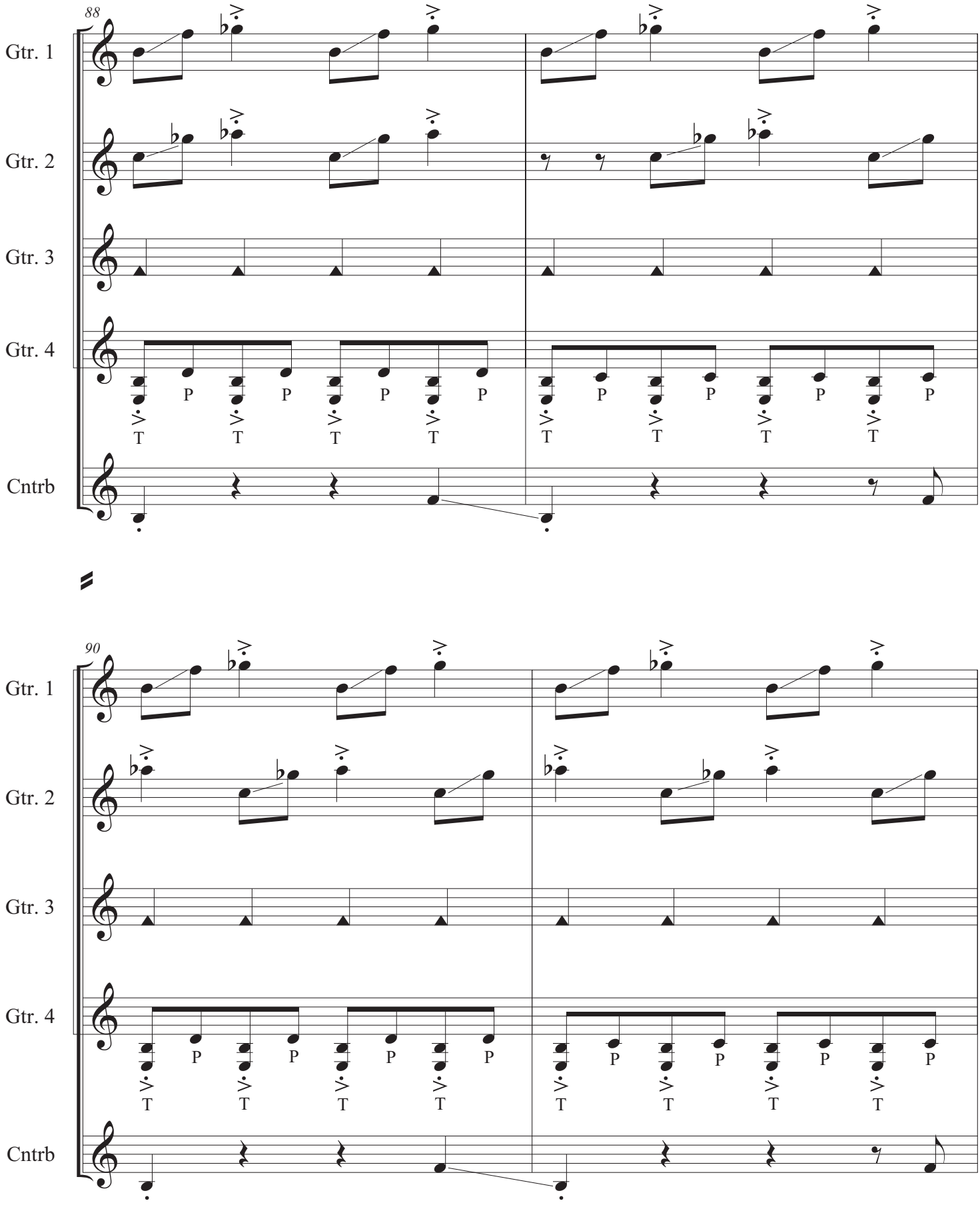

76
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
77
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

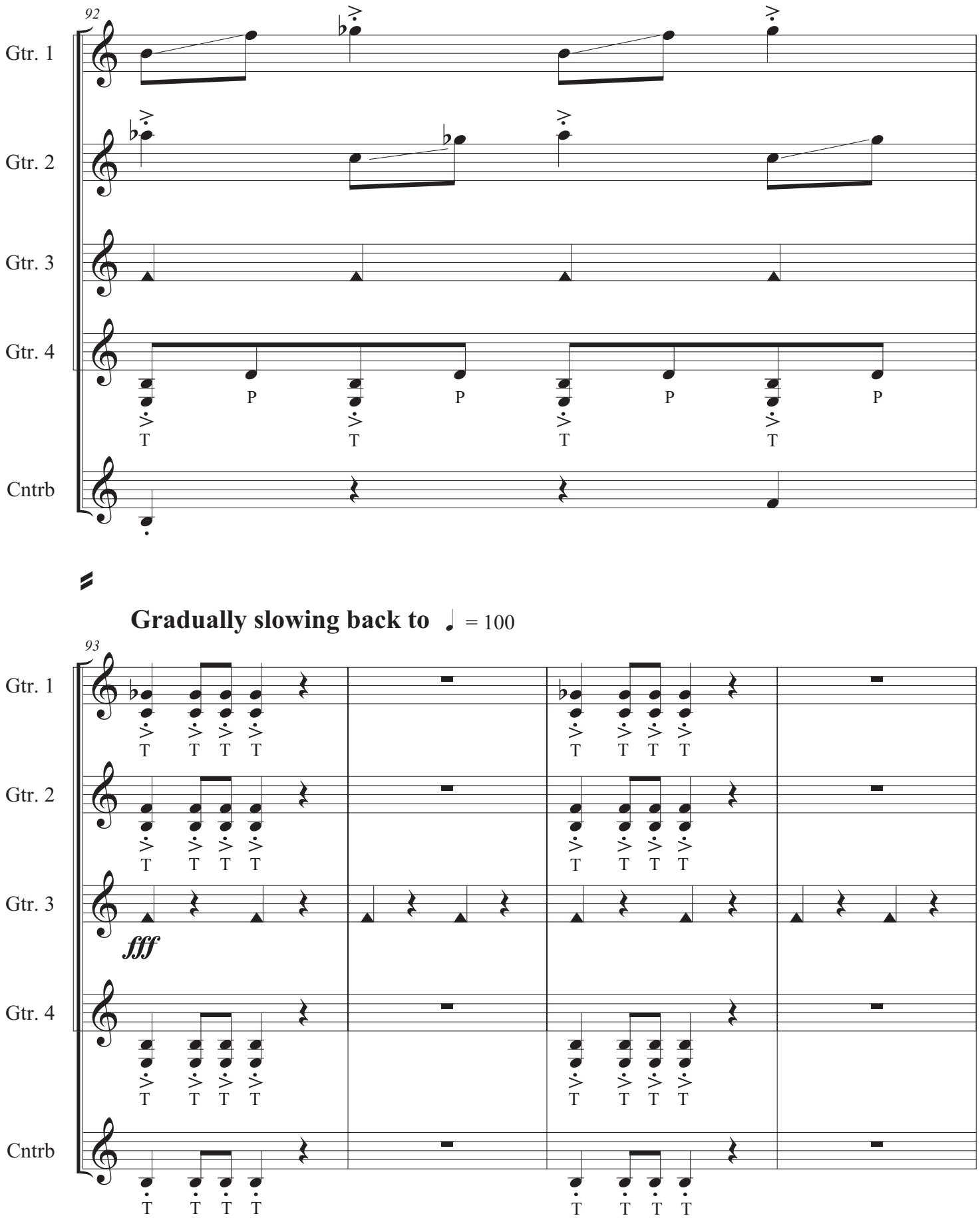

78
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
79
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

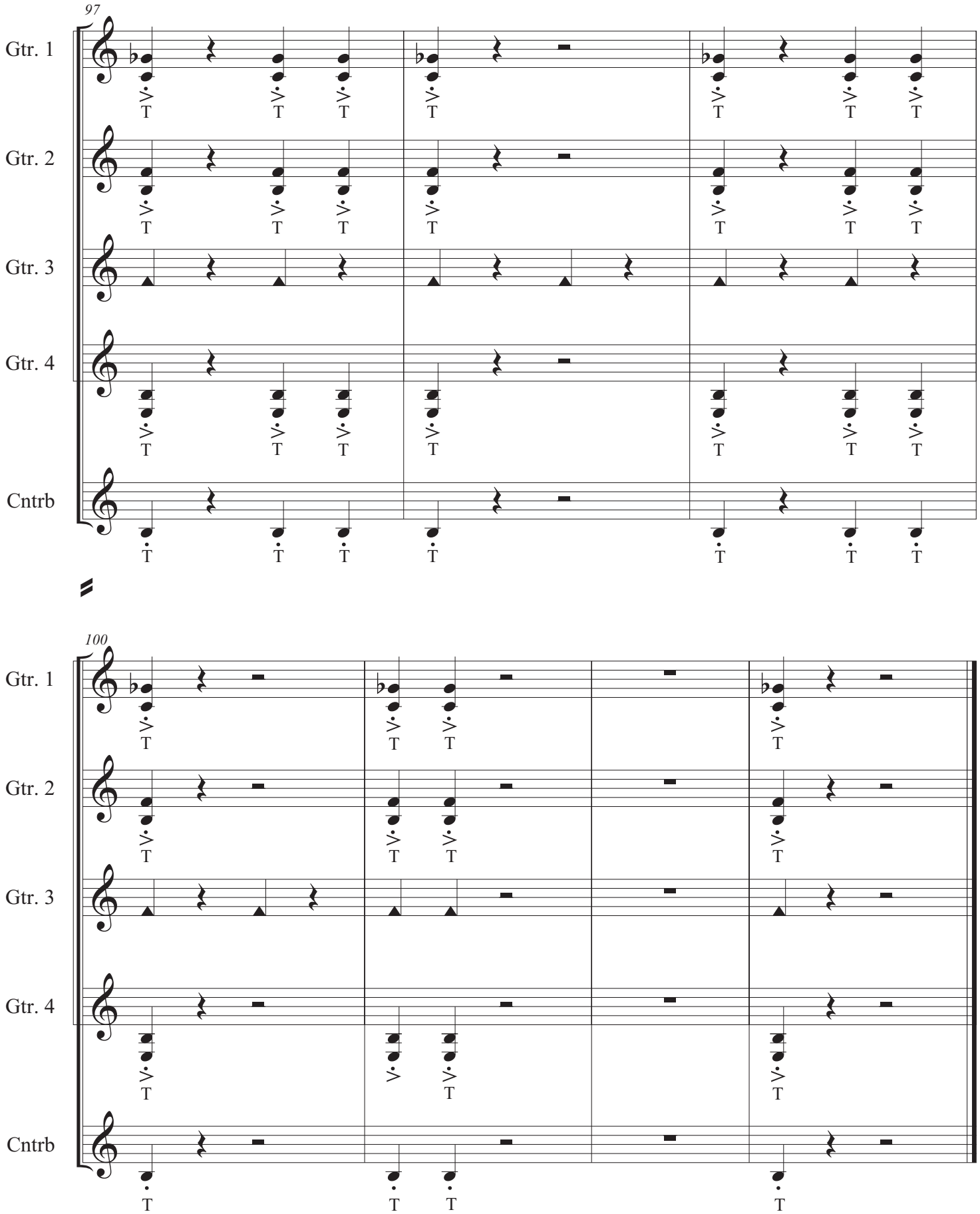

81
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
82
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb


83
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
84
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb


85
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
f
ff
P
T
86


88
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
P
T
90
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
P
T


92
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
P
T
Gradually slowing back to ♩ = 100
93
fff


97
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
100
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb

III. Vendetta

ALL

(not together, but with staggered entrances, as in a musical round such as 'Row, row, row, your boat.' Use the following order: Speaker 1, 2, 3, then 4.)

Justice

Or vengeance

Or justice

Or vengeance

SPEAKER 3

You cannot create without also destroying

SPEAKER 1

(in a loud call, begin between the words 'also' and 'destroying' in SPEAKER 3's line)
I broke the jaws of the wicked!

SPEAKER 2

You cannot destroy without also creating

SPEAKER 4

(in a loud call, begin between the words 'also' and 'creating' in SPEAKER 2's line)

seventy times seven!

ALL

(Staggered Entrances again, this time very quietly but in a soft voice rather than a whisper. Use the following order: Speaker 3, 1, 4, then 2.)

Justice

Or vengeance

Or justice

Or vengeance

(the next five lines should be said in quick succession, almost on top of each other.)

SPEAKER 1

By the earth

SPEAKER 2

By the ether

SPEAKER 3

Is it either?

SPEAKER 4

Is it neither?

ALL

Is it both?

(and now the next five lines more slowly)

SPEAKER 1

By the earth

SPEAKER 2

By the ether

SPEAKER 3

Is it either?

SPEAKER 4

Is it neither?

ALL

Is it both?

ALL

(Staggered Entrances again, this time more slowly. Use the following order: Speaker 4, 3, 2, then 1.)

Justice

Or vengeance

Or justice

Or vengeance

SPEAKER 2

(in a loud call)
You cannot create without also destroying!

SPEAKER 1

(softly and simply, begin between the words 'also' and 'destroying' in SPEAKER 2's line)

I broke the jaws of the wicked

SPEAKER 3

(in a loud call)
You cannot destroy without also creating!

SPEAKER 4

(softly and simply, begin between the words 'also' and 'creating' in SPEAKER 3's line)

seventy times seven

ALL

(Staggered Entrances again, this time in loud calls. Use the following order: Speaker 4, 3, 1, then 2.)

Justice

Or vengeance

Or justice

Or vengeance

(very quickly)

SPEAKER 1

By the earth

SPEAKER 2

By the ether

SPEAKER 3

Is it either?

SPEAKER 4

Is it neither?

ALL

Is it both?

(slowly and simply)

SPEAKER 1

By the earth

SPEAKER 2

By the ether

SPEAKER 3

Is it either?

SPEAKER 4

Is it neither?

ALL

Is it both?

(the following lines should start as seen here, alternating between two groups of two speakers each. Continue repeating the lines, getting faster and with less space between the groups of speakers until both lines are being said at the same time. Repeat the lines this way (with both lines happening simultaneously) several times and come to a stop.)

SPEAKERS 1 AND 2

You will create

SPEAKERS 3 AND 4

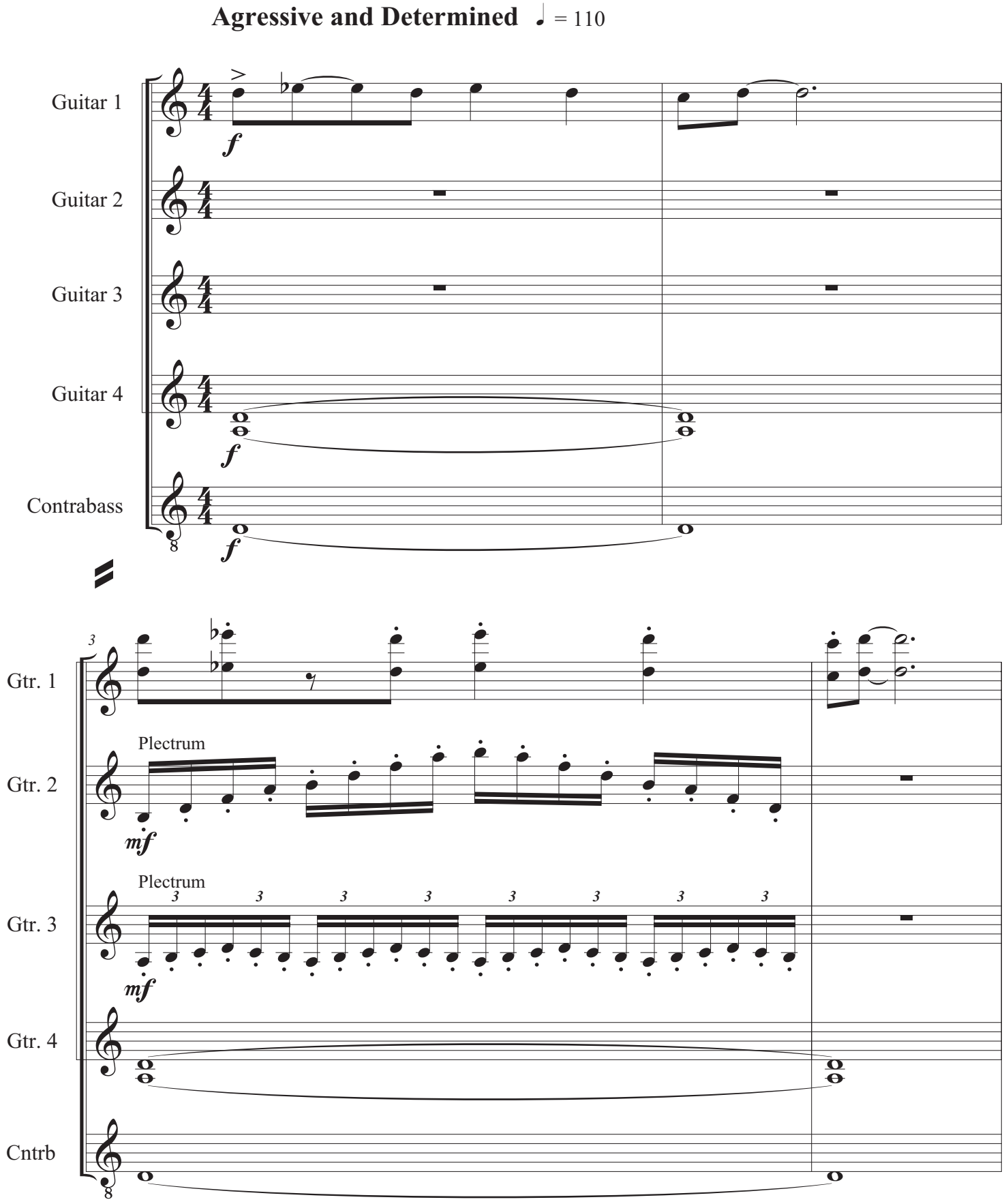
You will destroy

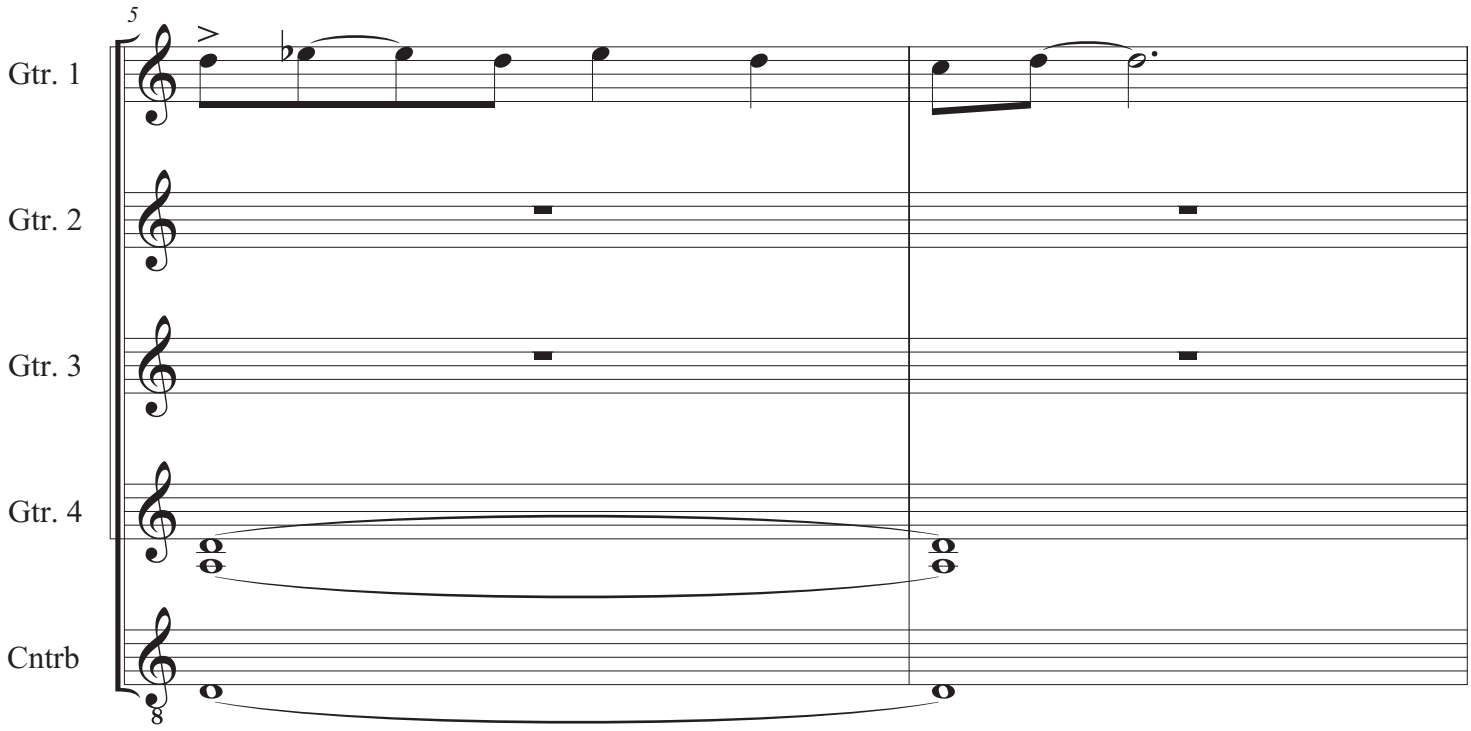
SPEAKERS 1 AND 2

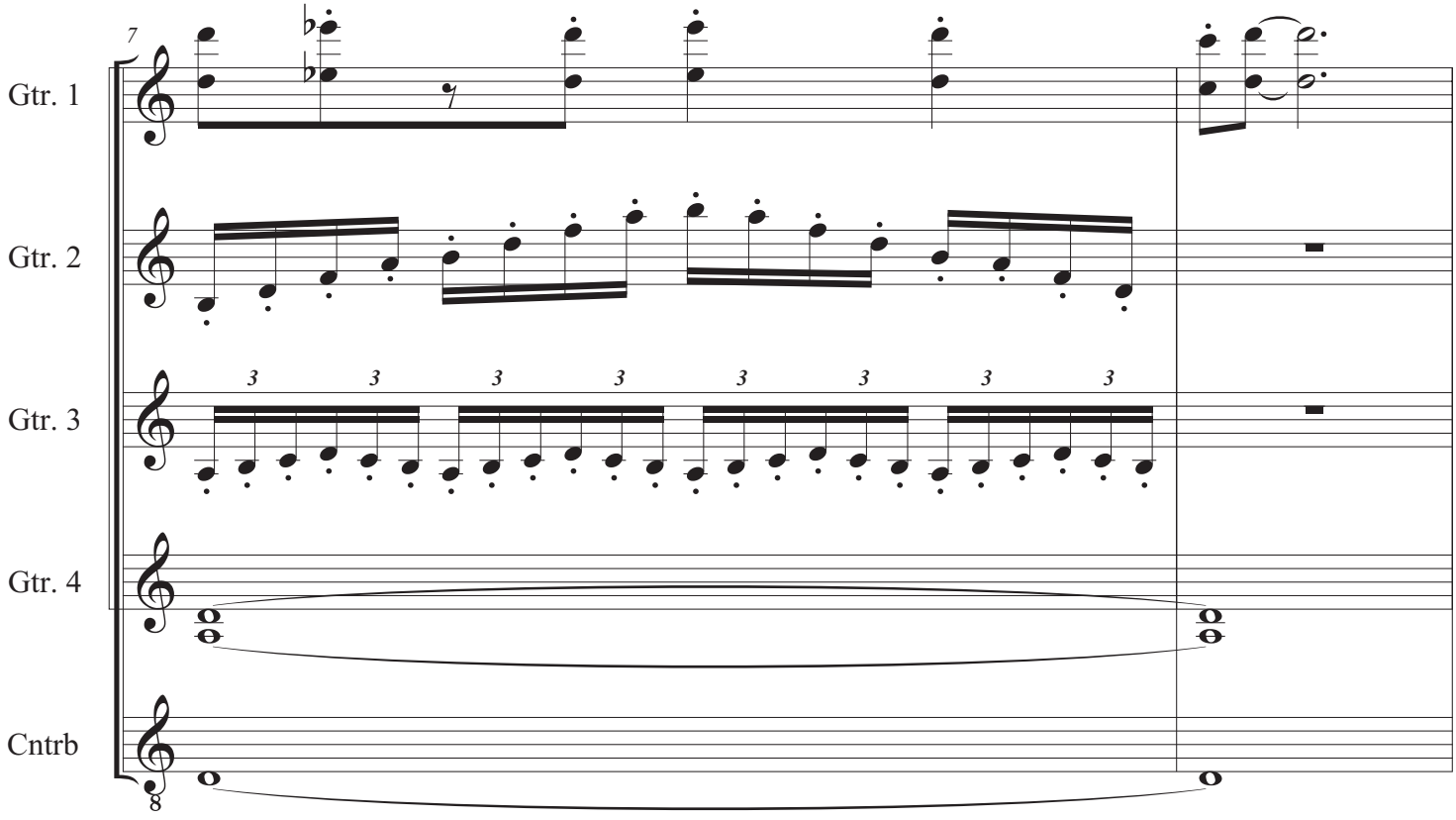
You will create

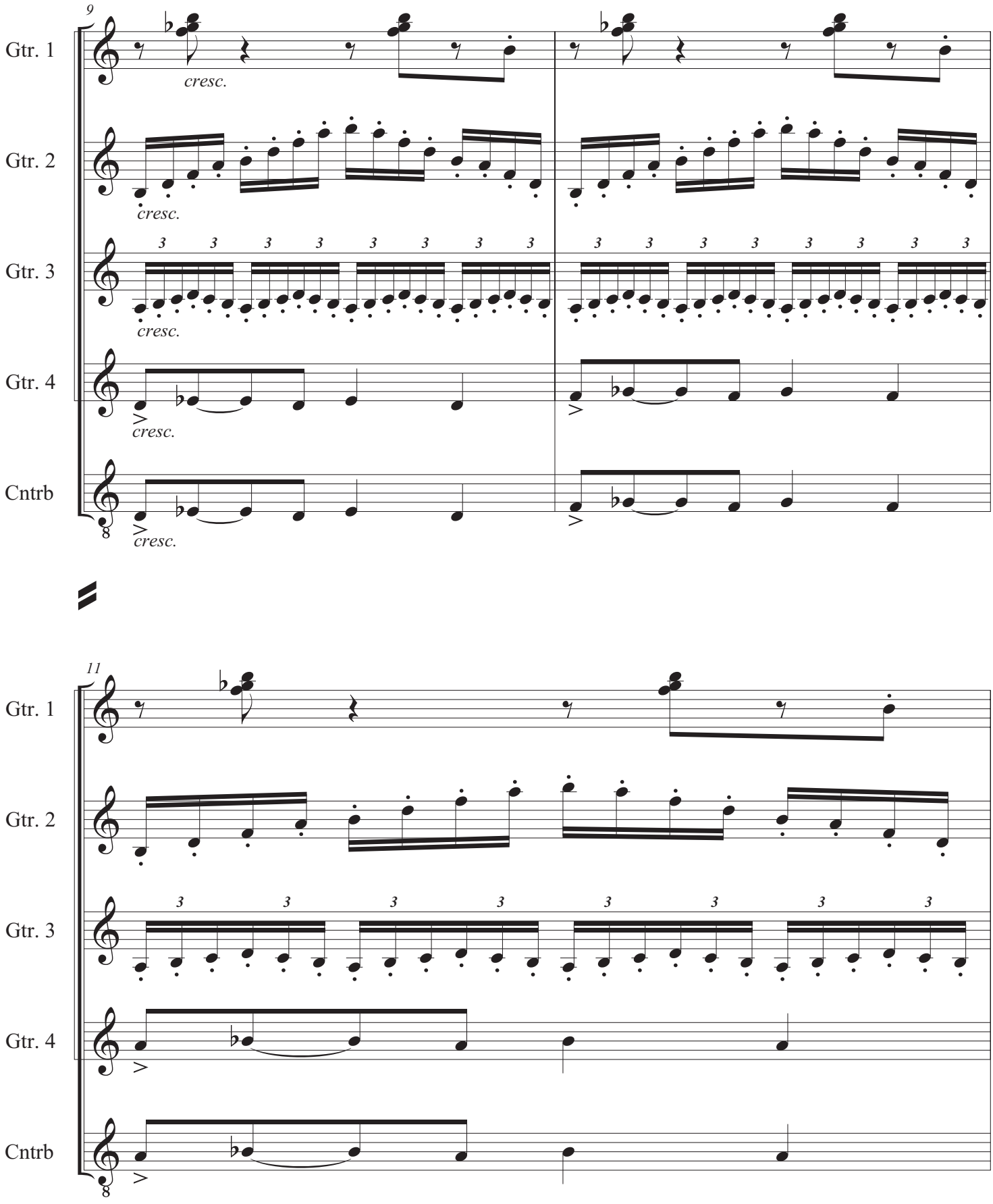
SPEAKERS 3 AND 4

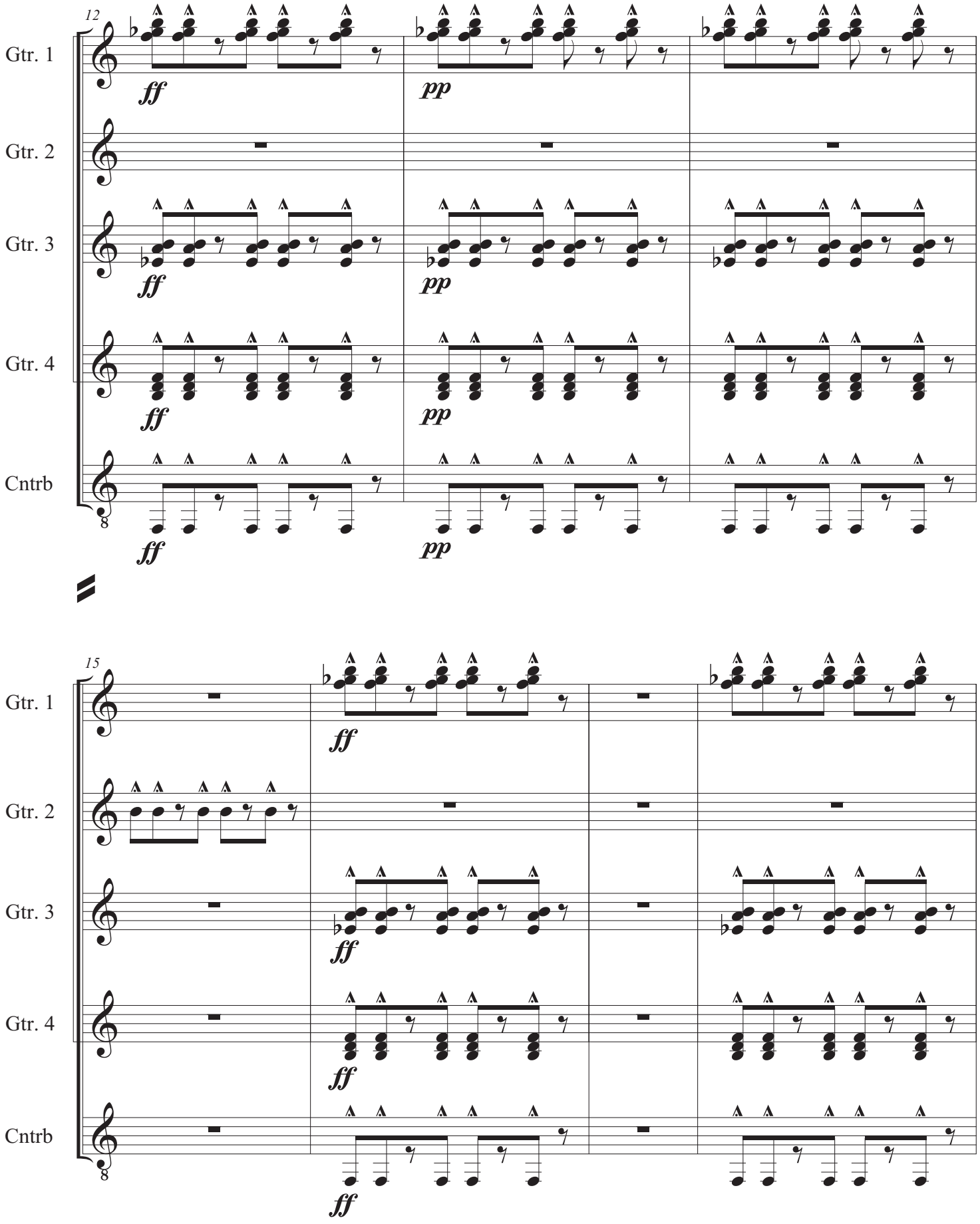
You will destroy


Agressive and Determined ♩ = 110
Guitar 1
Guitar 2
Guitar 3
Guitar 4
Contrabass
f
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
Plectrum
Plectrum
mf
mf

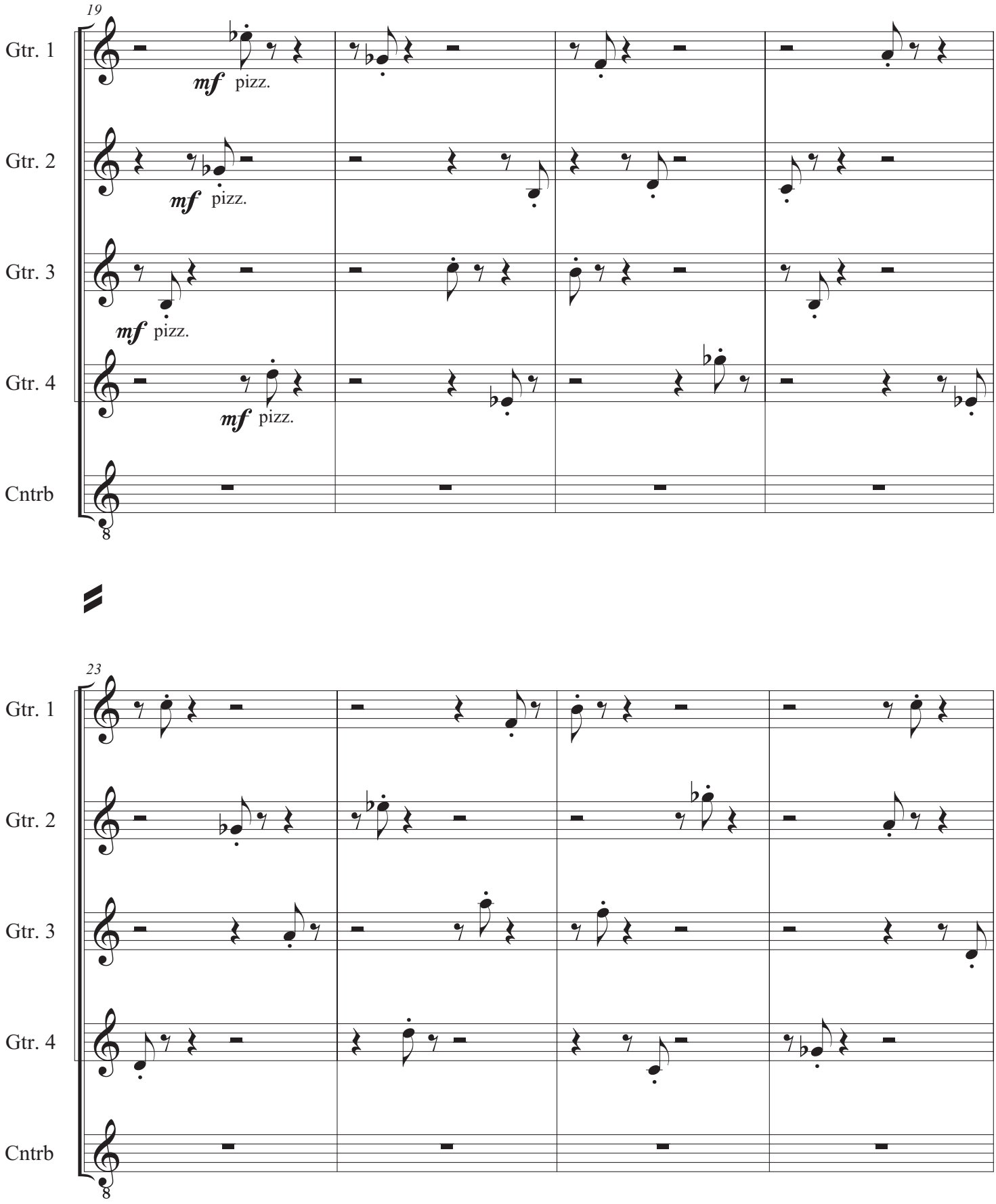

5
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
8


7
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
8
3 3 3 3 3 3 3 3

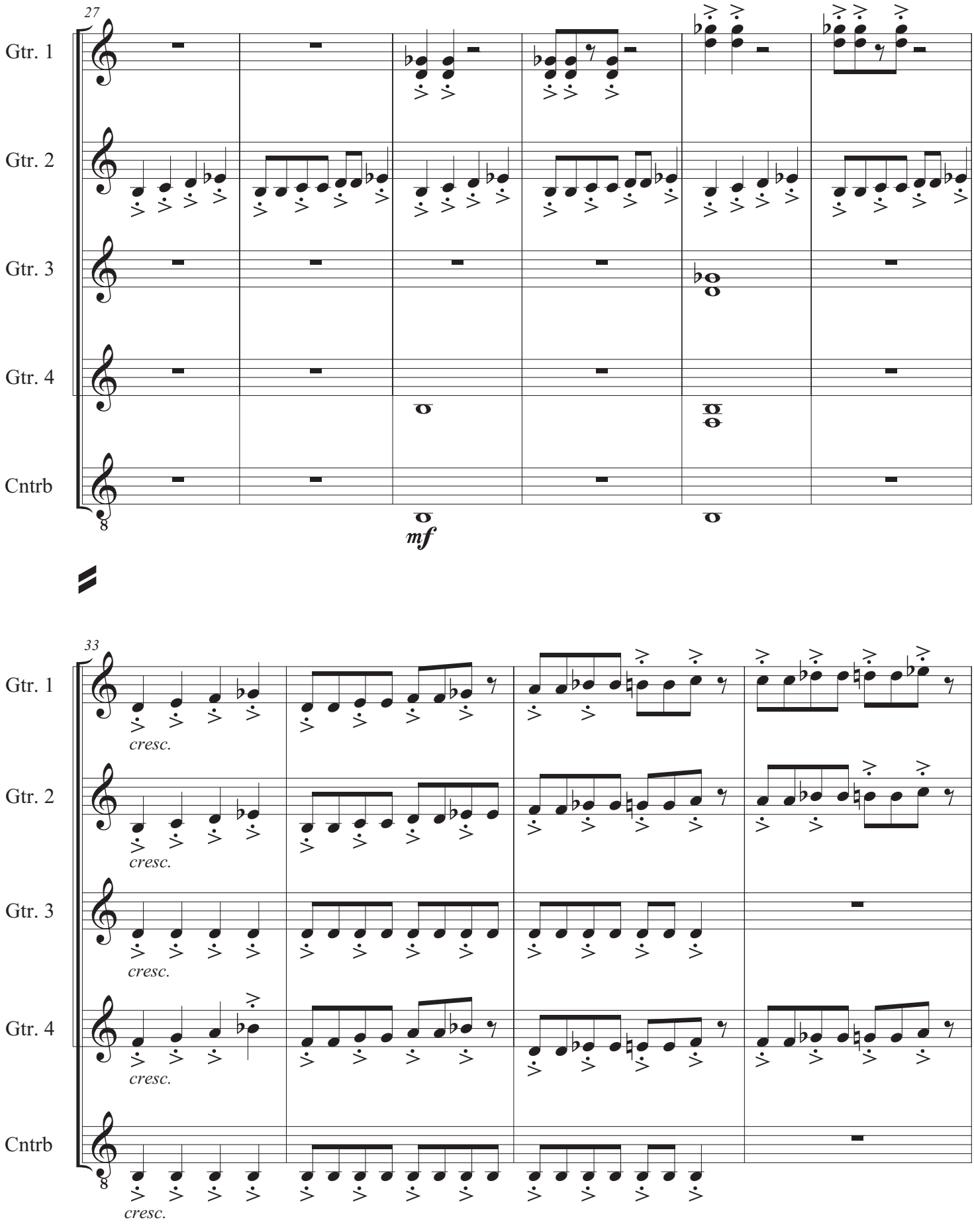

9
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
cresc.
11

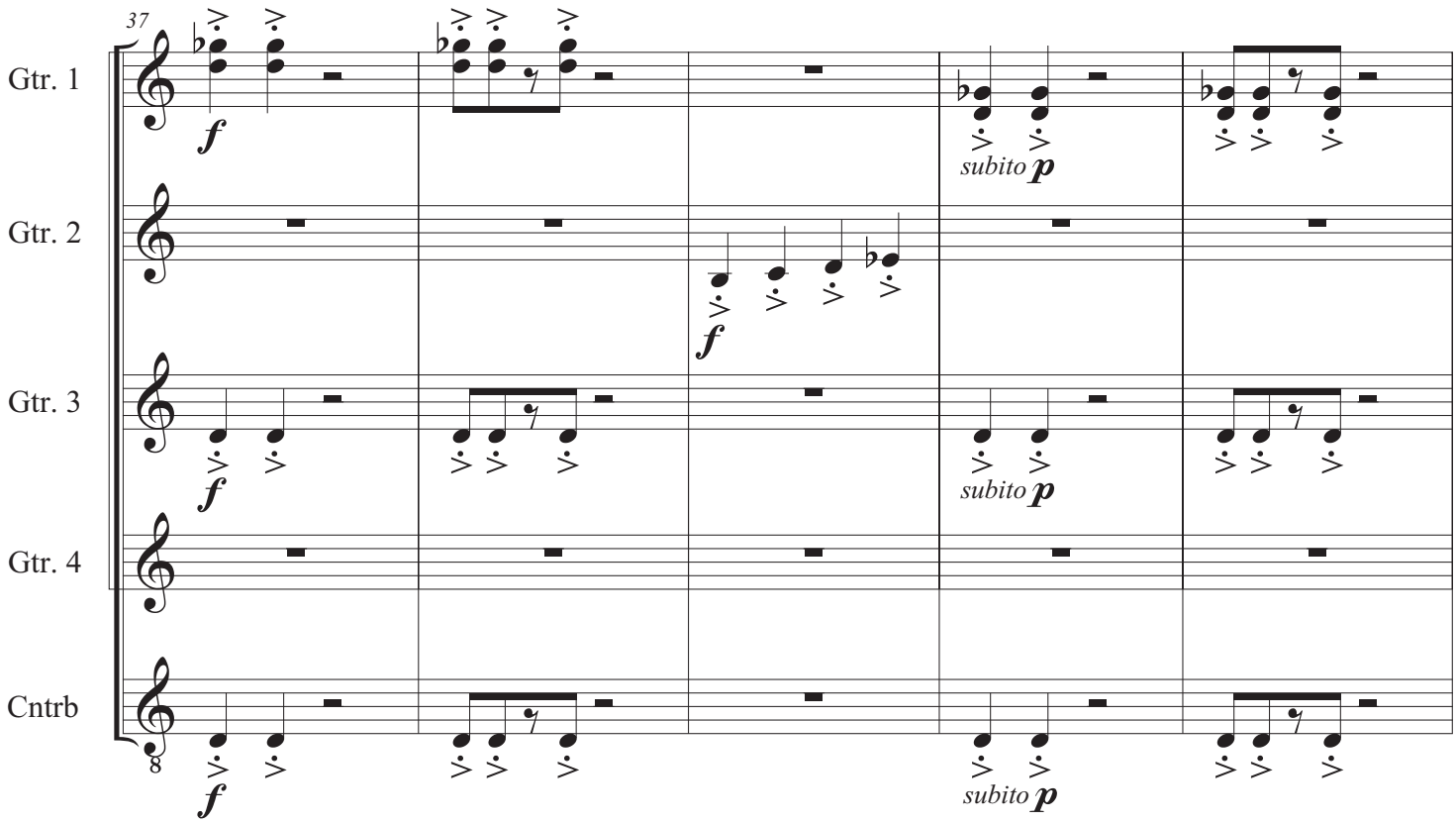

12
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
ff
pp
15

Staggering

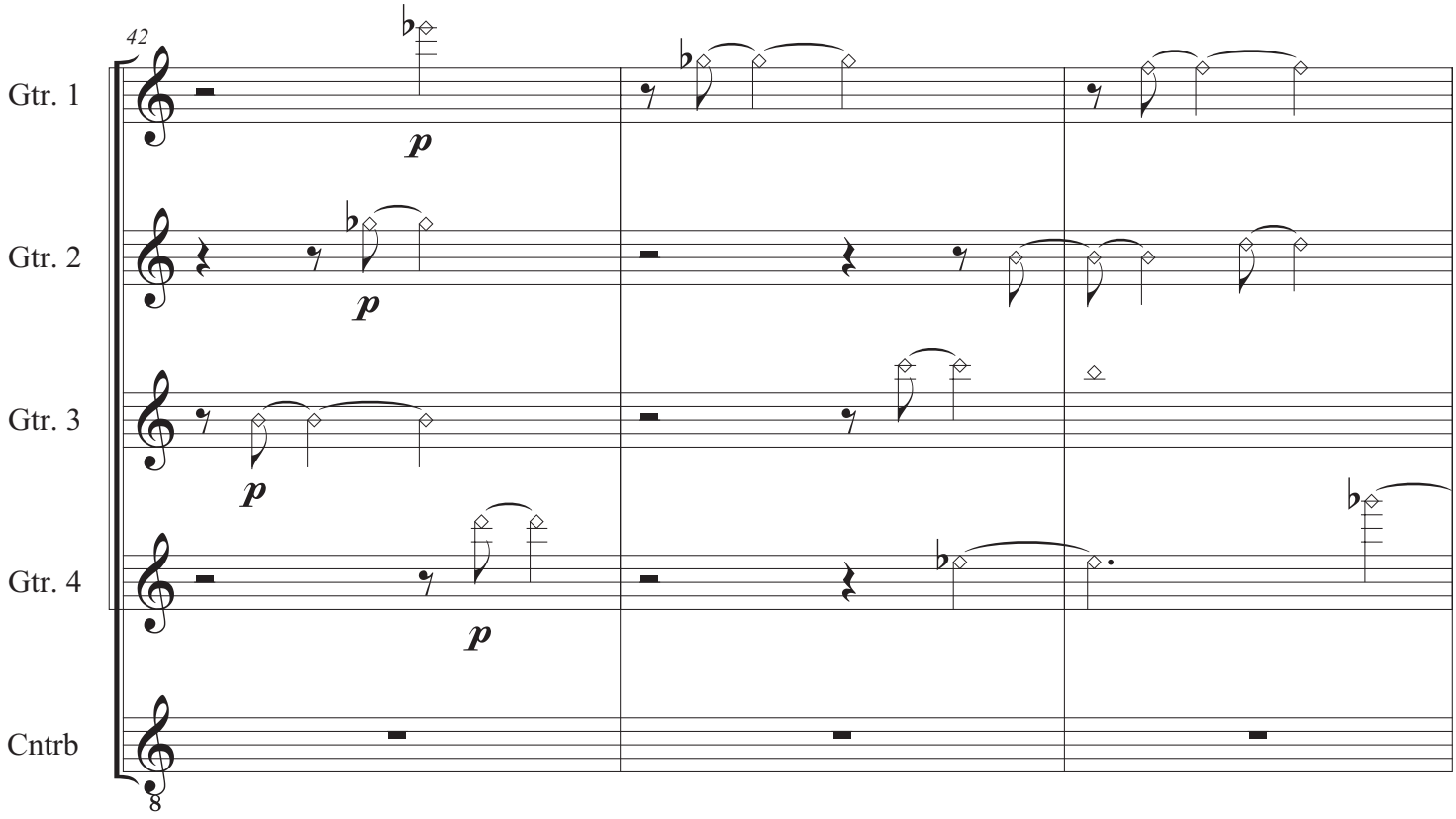

19
Gtr. 1
mf pizz.
Gtr. 2
mf pizz.
Gtr. 3
mf pizz.
Gtr. 4
mf pizz.
Cntrb
8
23
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
8

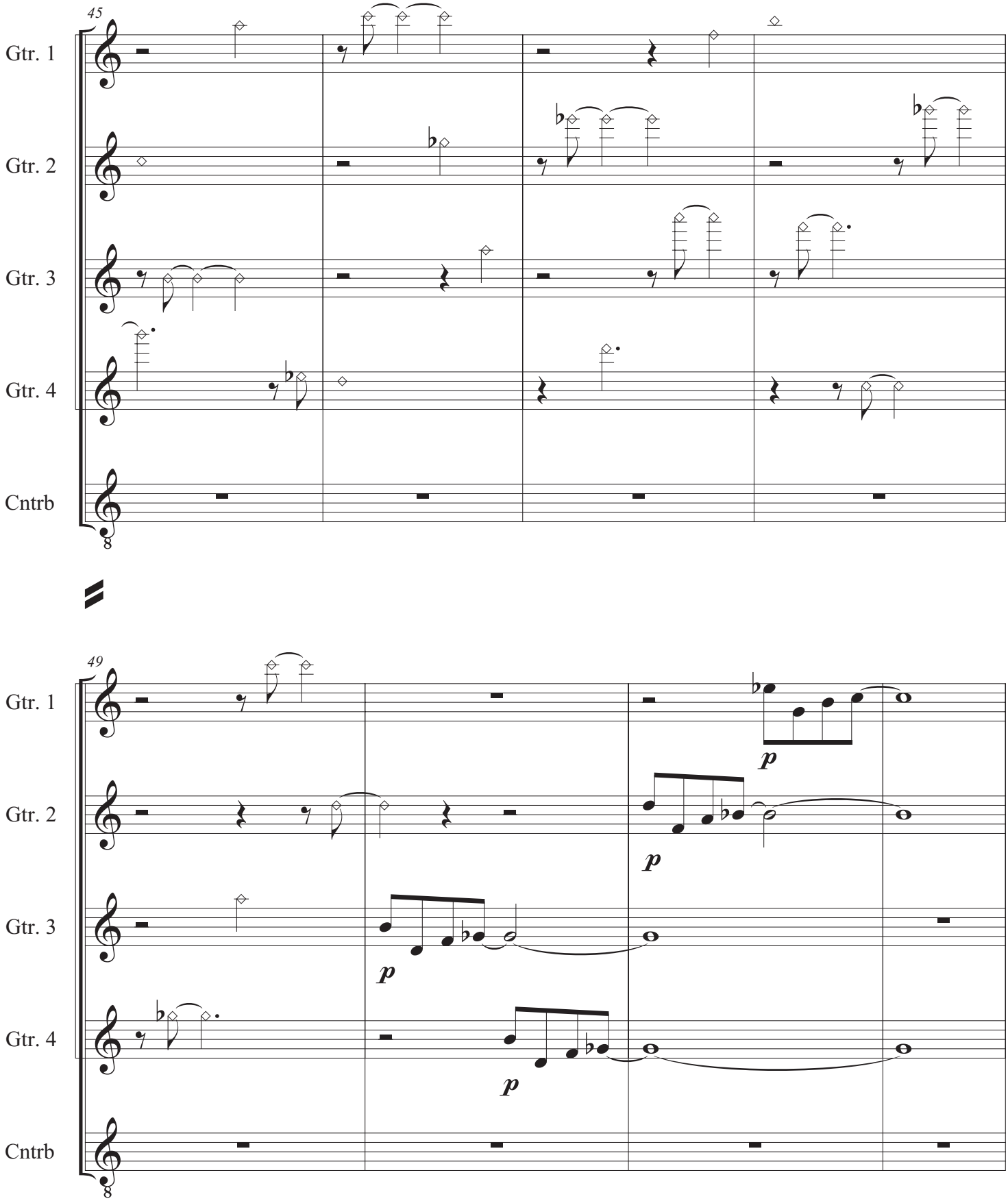
Pushing, Forceful

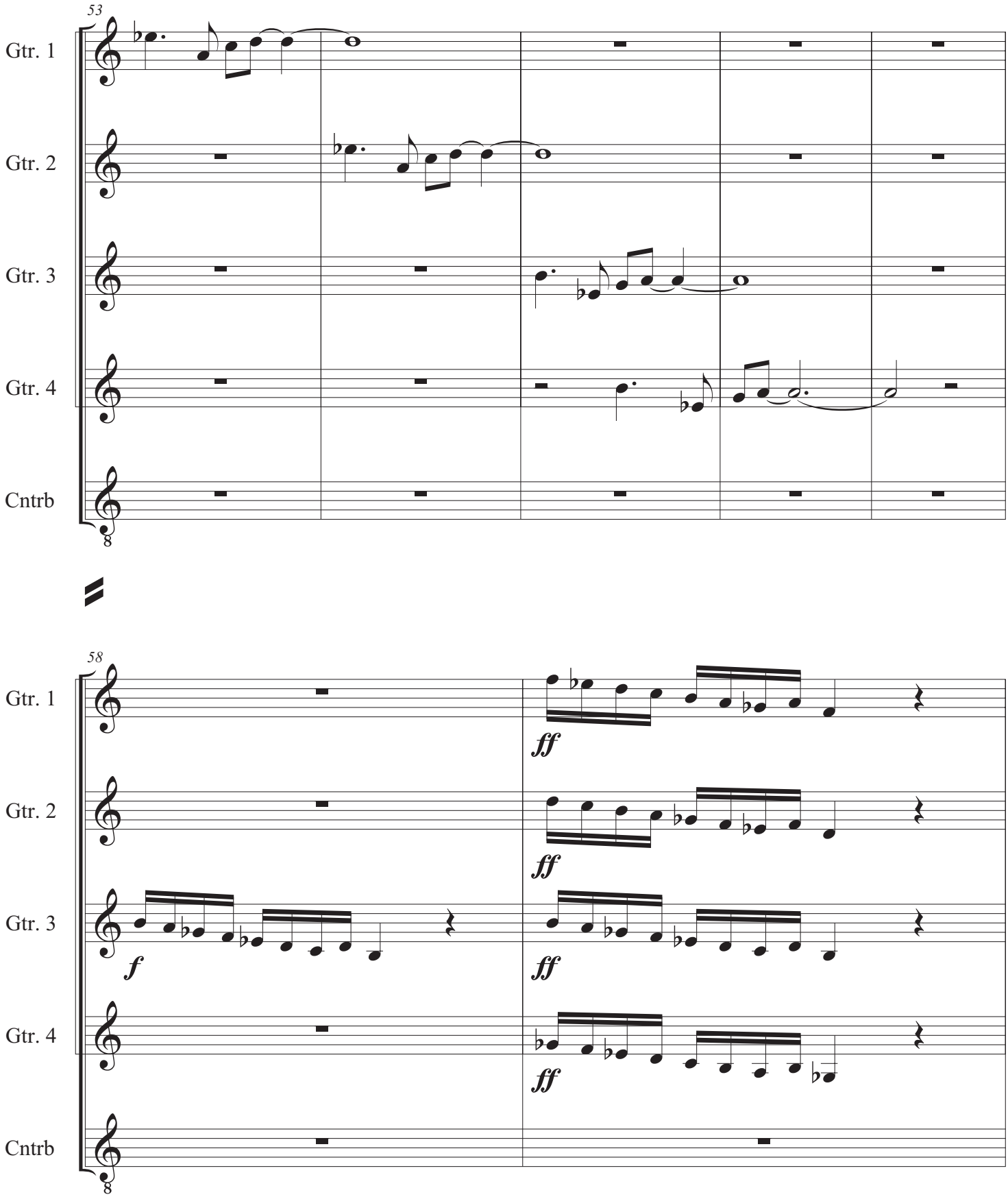


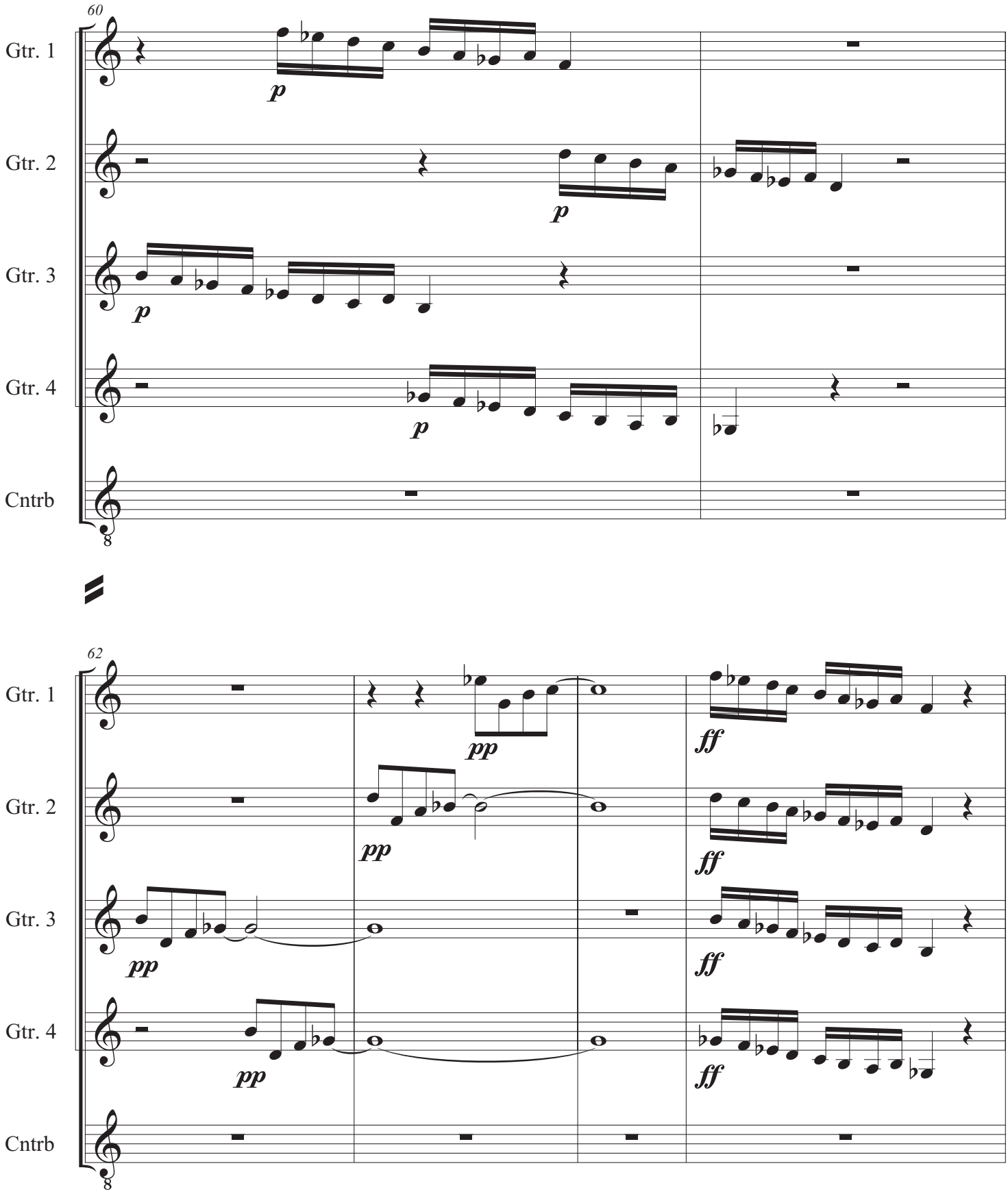


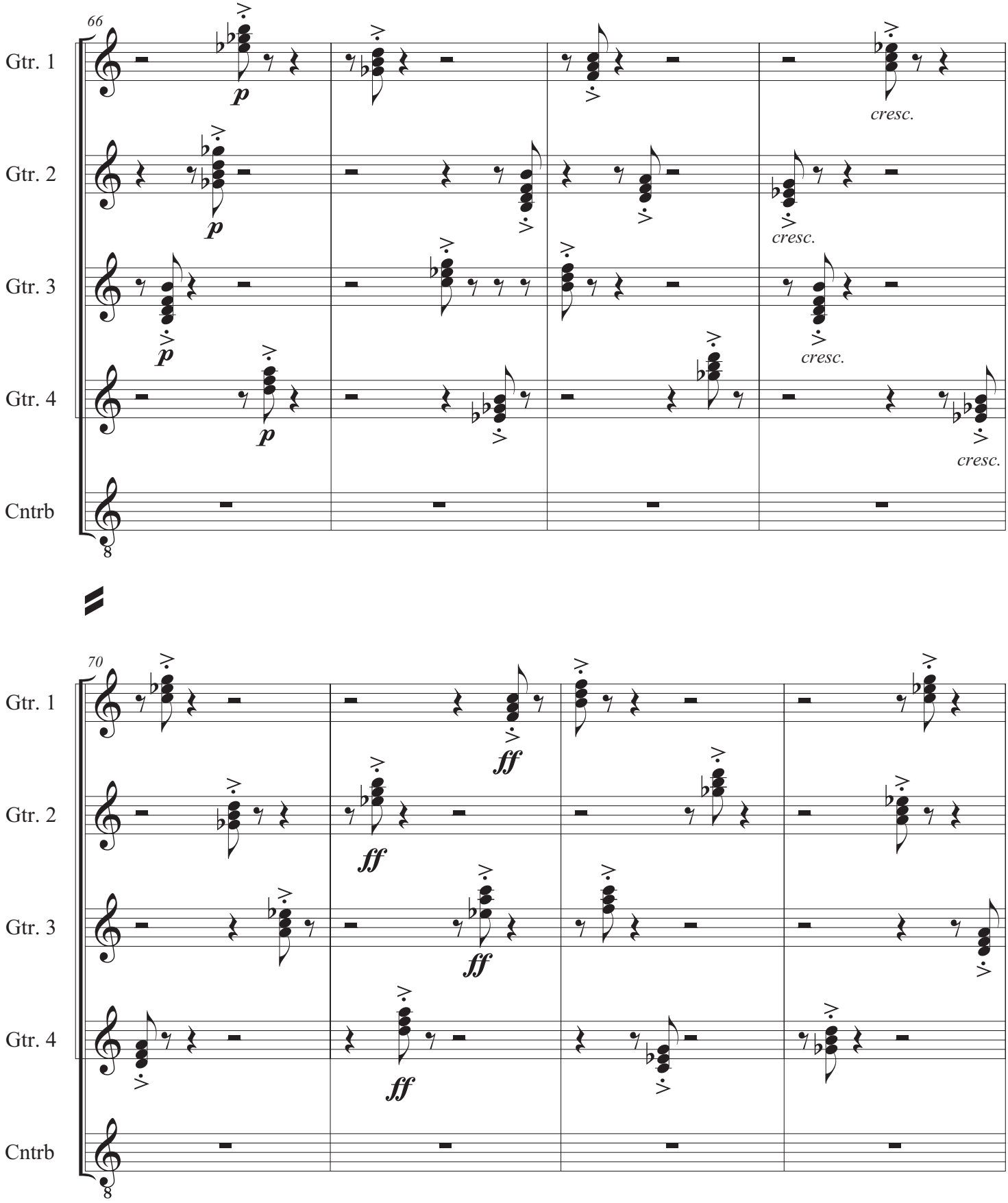
Wide-eyed, Bewildered



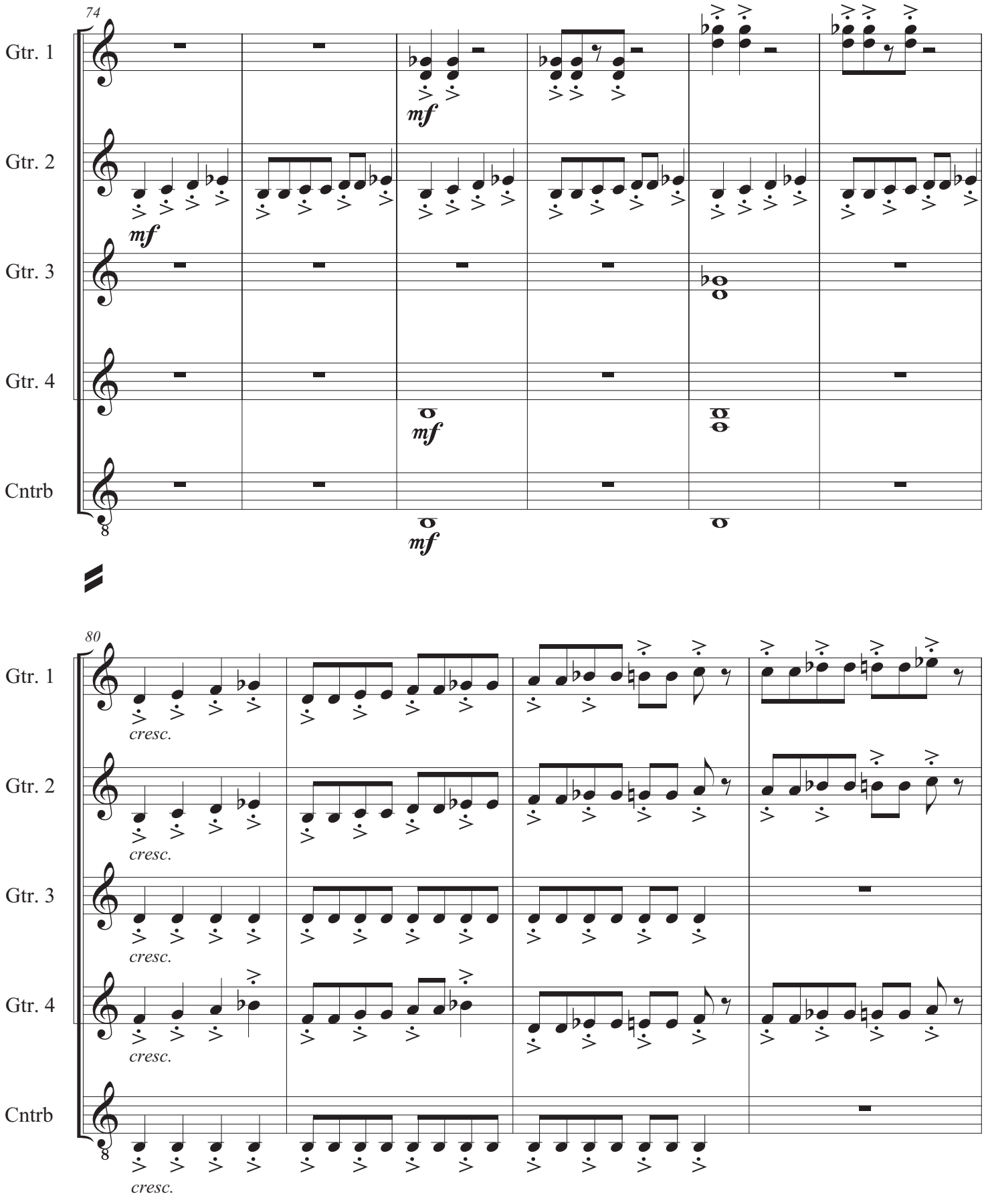

45
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
8
49
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
8
p
p
p
p

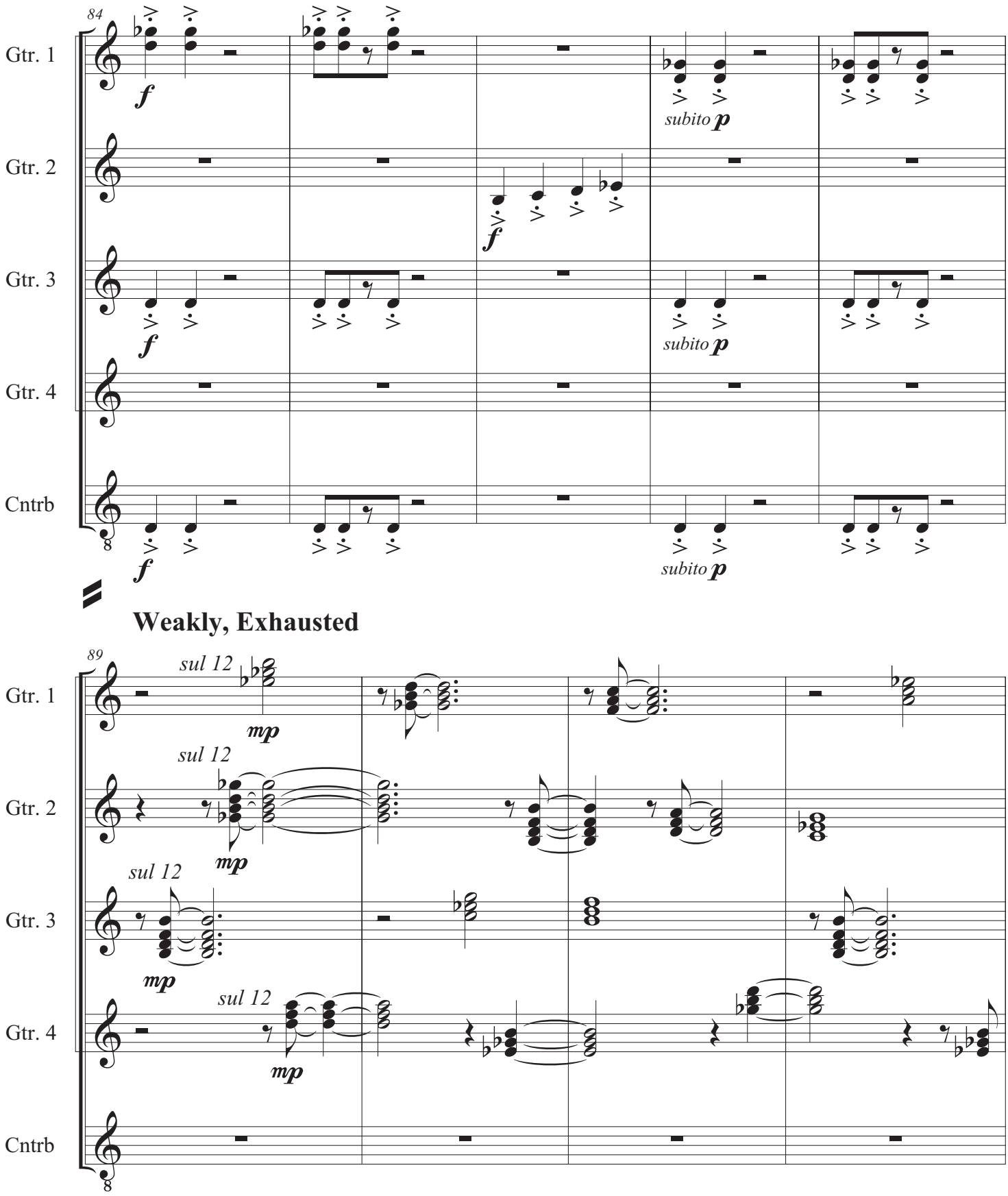

53
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
8
58
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
8
ff
ff
f
ff
ff

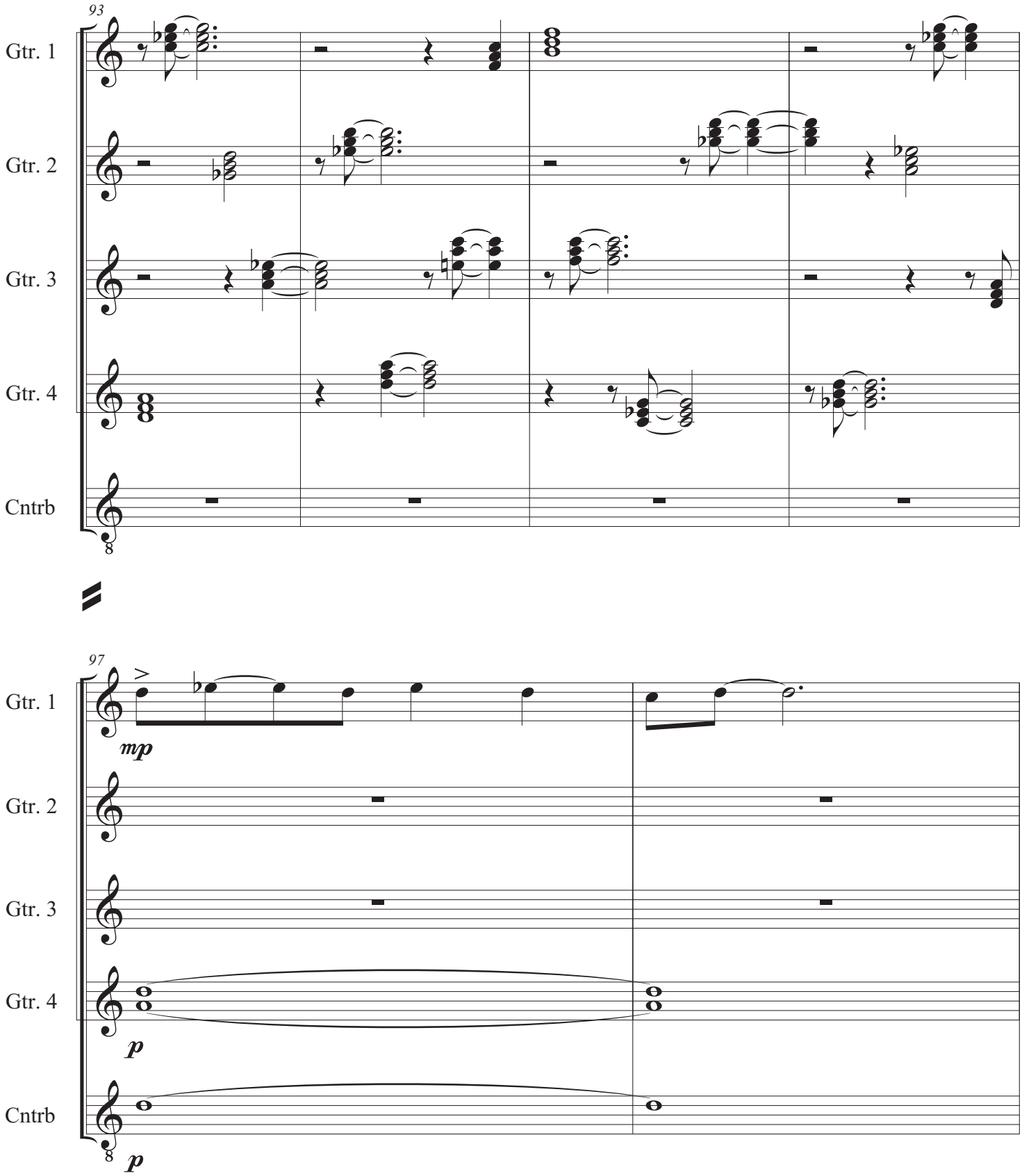

60
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
p
62
pp
ff

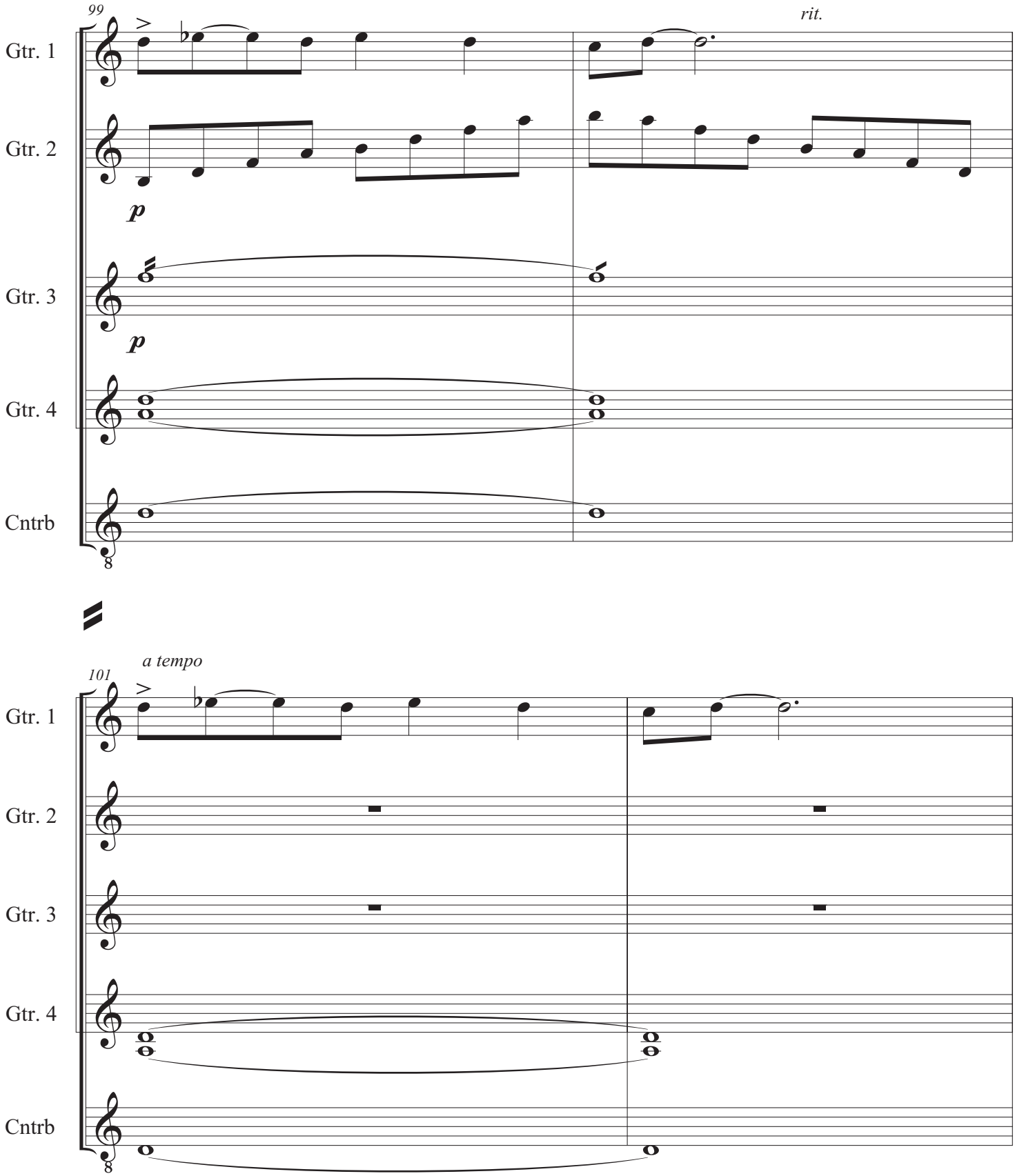

66
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
p
cresc.
70
ff

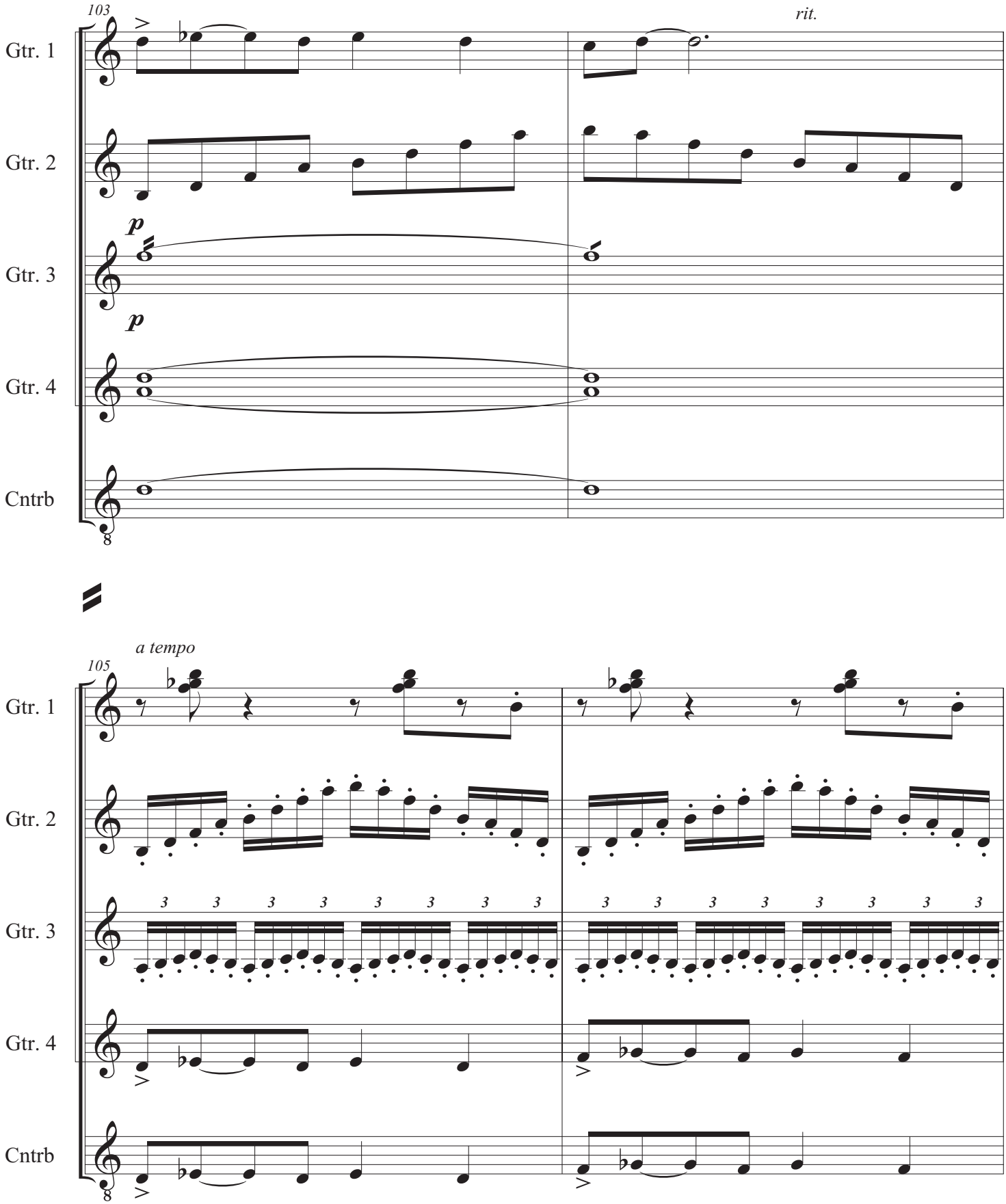
With Greater Insistence

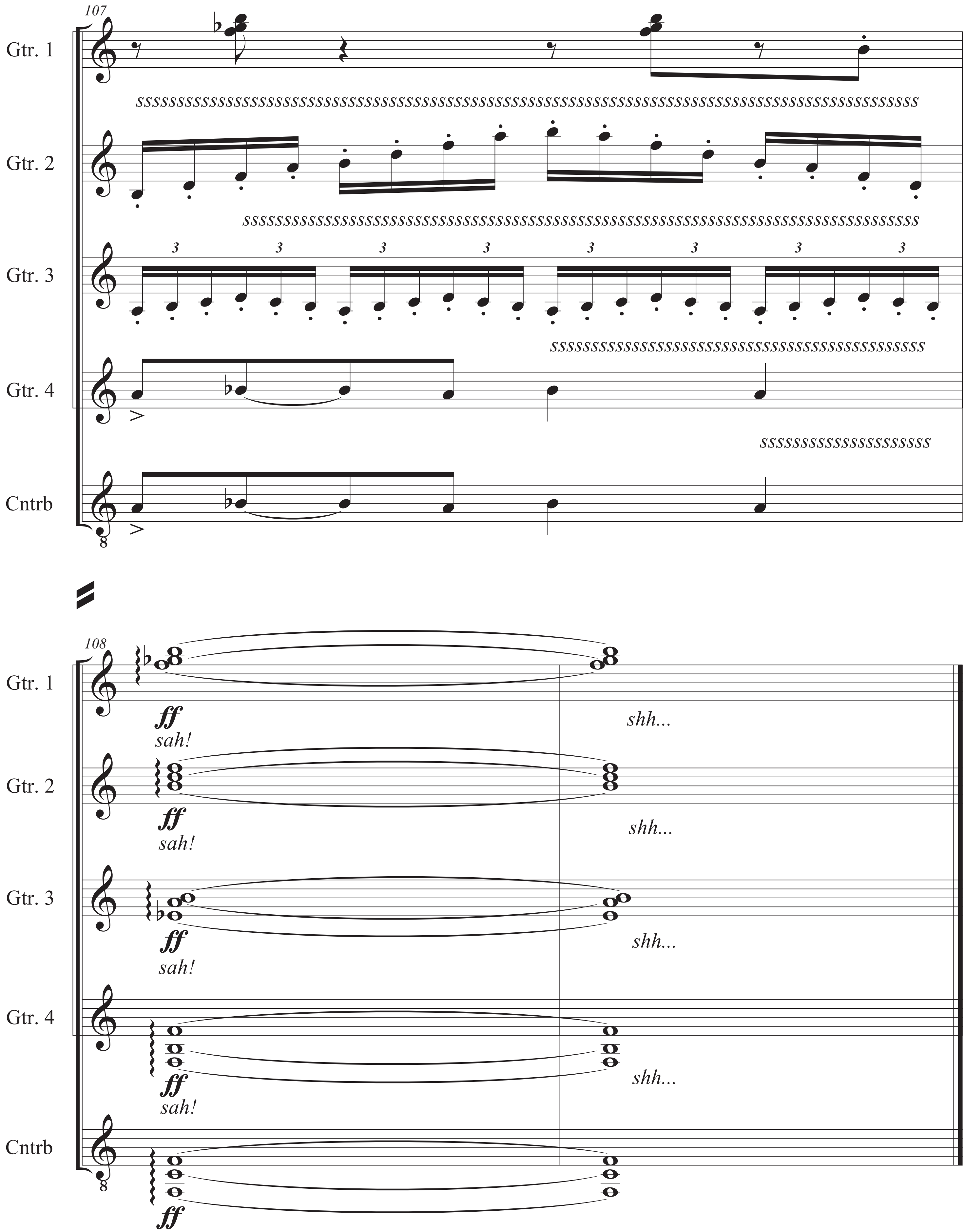



84
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
f
subito p
Weakly, Exhausted
89
sul 12
mp


93
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
97
mp
p
p


99
rit.
Gtr. 1
Gtr. 2
p
Gtr. 3
p
Gtr. 4
Cntrb
8
101
a tempo
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
8


103
rit.
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
p
p
a tempo
105
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3


107
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Cntrb
sssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssss
108
Gtr. 1
ff
sah!
shh...
Gtr. 2
ff
sah!
shh...
Gtr. 3
ff
sah!
shh...
Gtr. 4
ff
sah!
shh...
Cntrb
ff

IV. I Accept You

(these lines will be said during the music rather than before. See scores for locations of lines in relation to music.)

SPEAKER 1

The beating of wings

SPEAKER 2

The calling of birds

SPEAKER 3

Adrasteia

SPEAKER 4

The one from whom there is no escape

SPEAKER 1

Nemesis

SPEAKER 2

Winged balancer of life

SPEAKER 3

Dark-faced Goddess

SPEAKER 4

Daughter of Justice

SPEAKER 1

Adrasteia. The one from whom there is no escape

SPEAKER 1

I accept you

SPEAKER 2

I accept you

SPEAKER 3

I accept you

SPEAKER 4

I accept you

SPEAKER 1

Finally, I accept you

SPEAKER 2

I accept you

SPEAKER 3

I accept you

SPEAKER 4

I accept you

SPEAKER 1

Nemesis

SPEAKER 2

Winged balancer of life

SPEAKER 3

Dark-faced Goddess

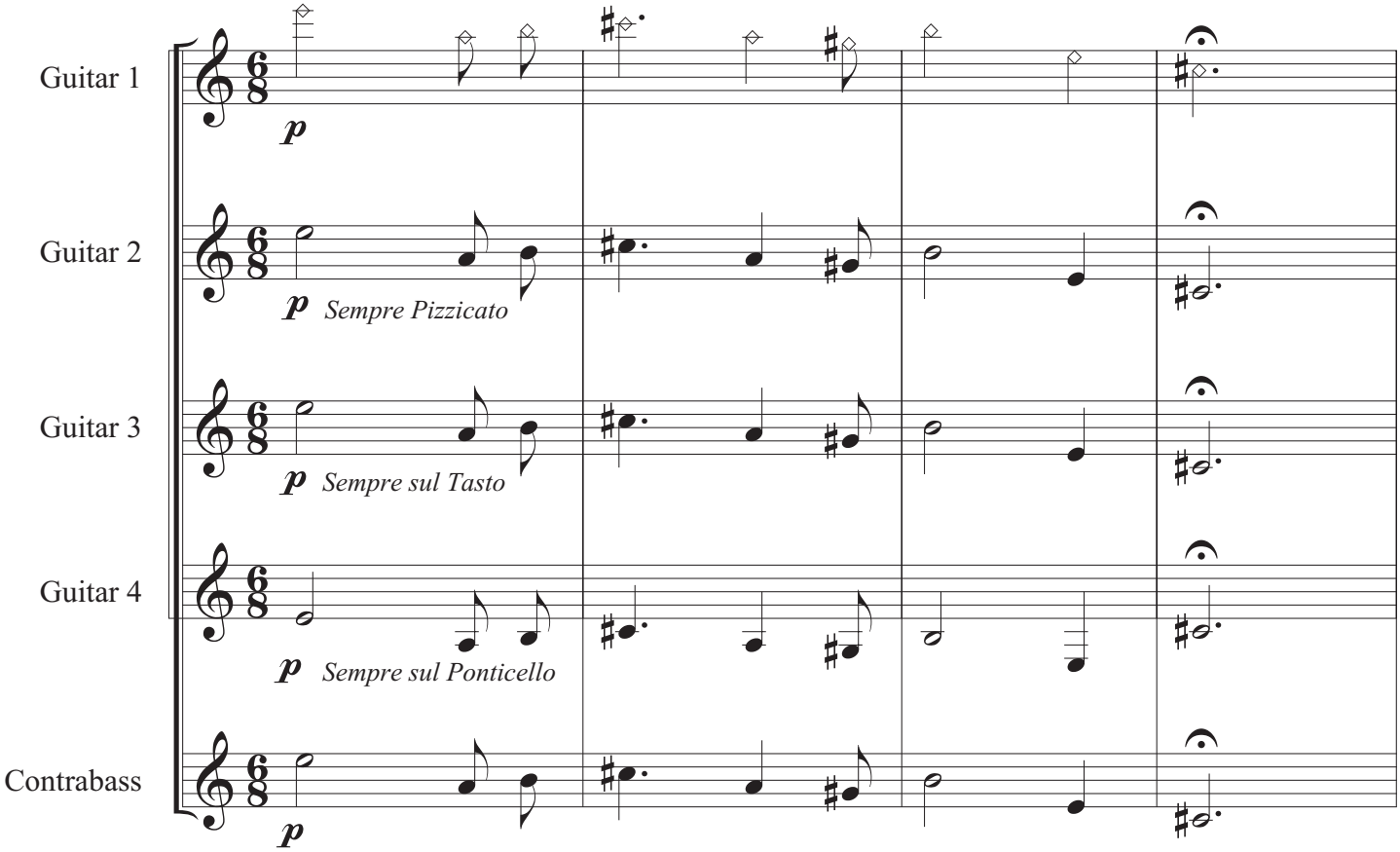
SPEAKER 4

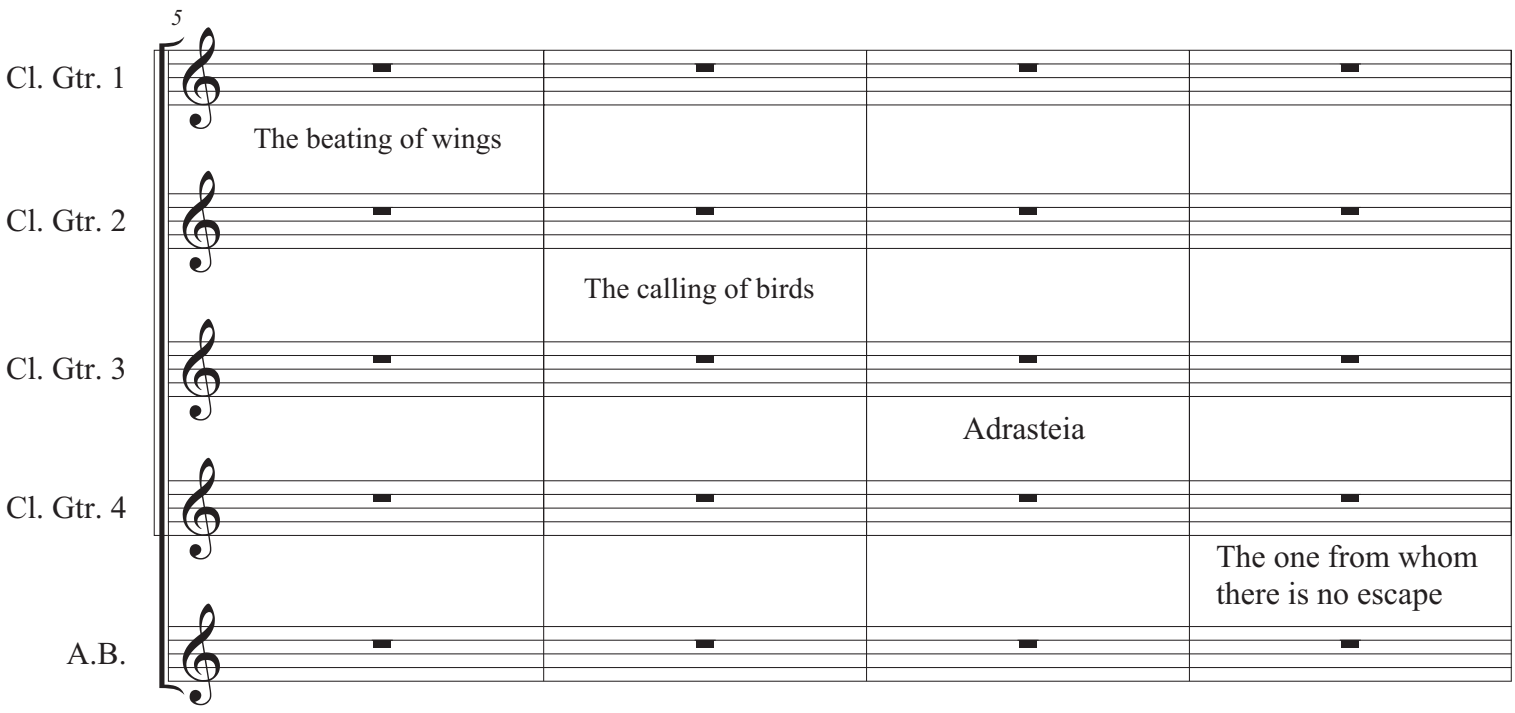
Daughter of Justice

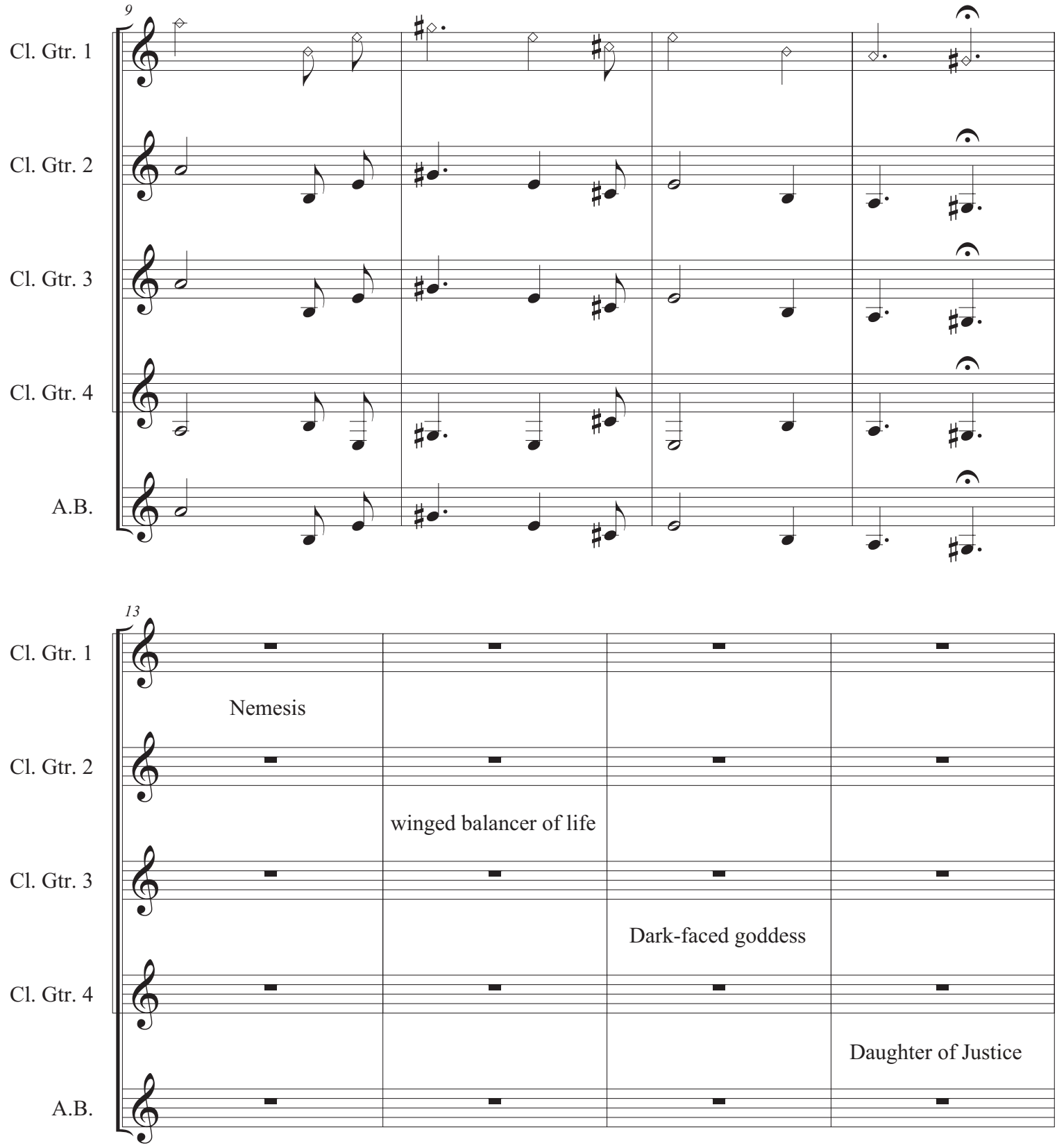
SPEAKER 1

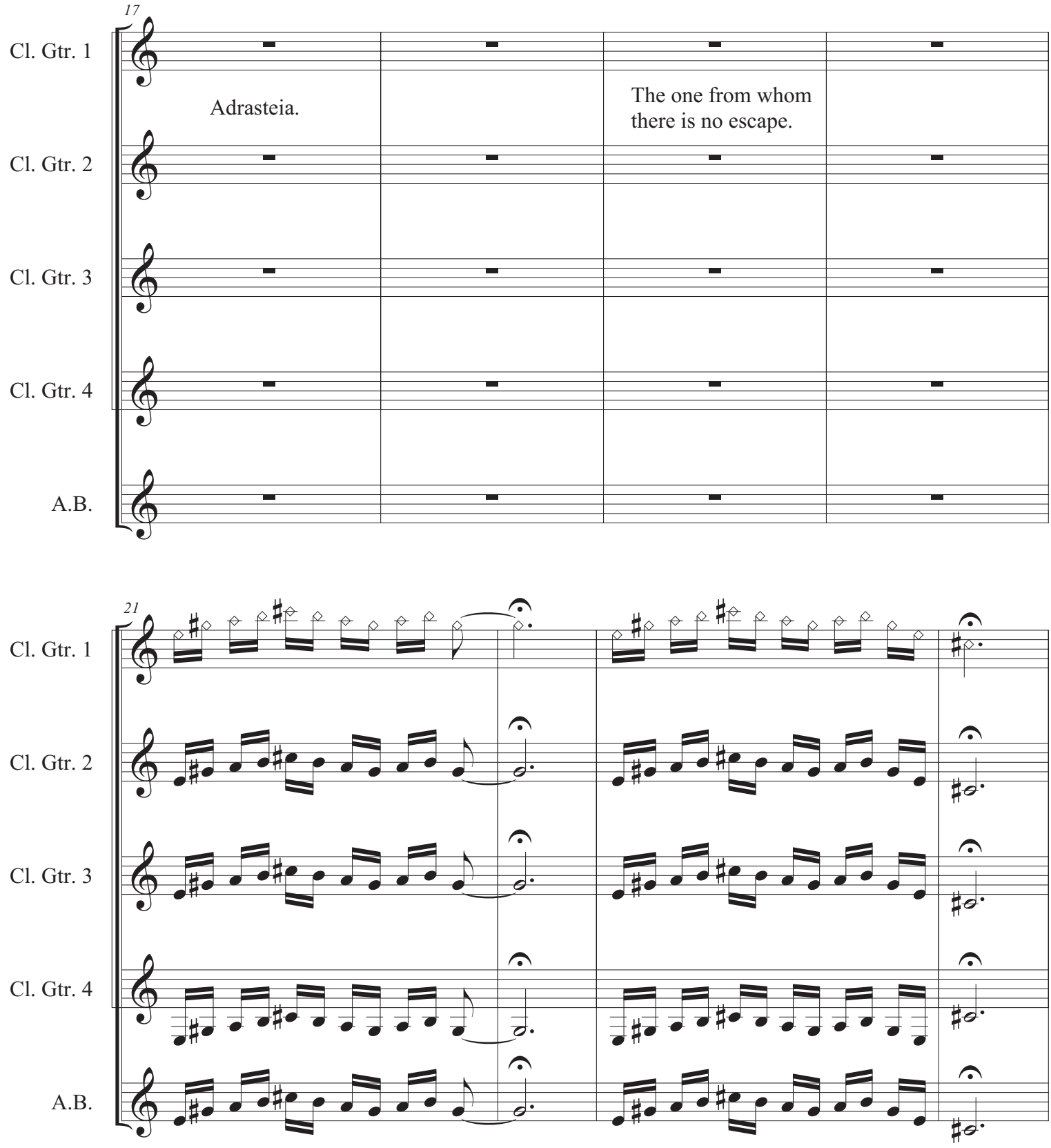
Adrasteia. The one from whom there is no escape. I accept you.

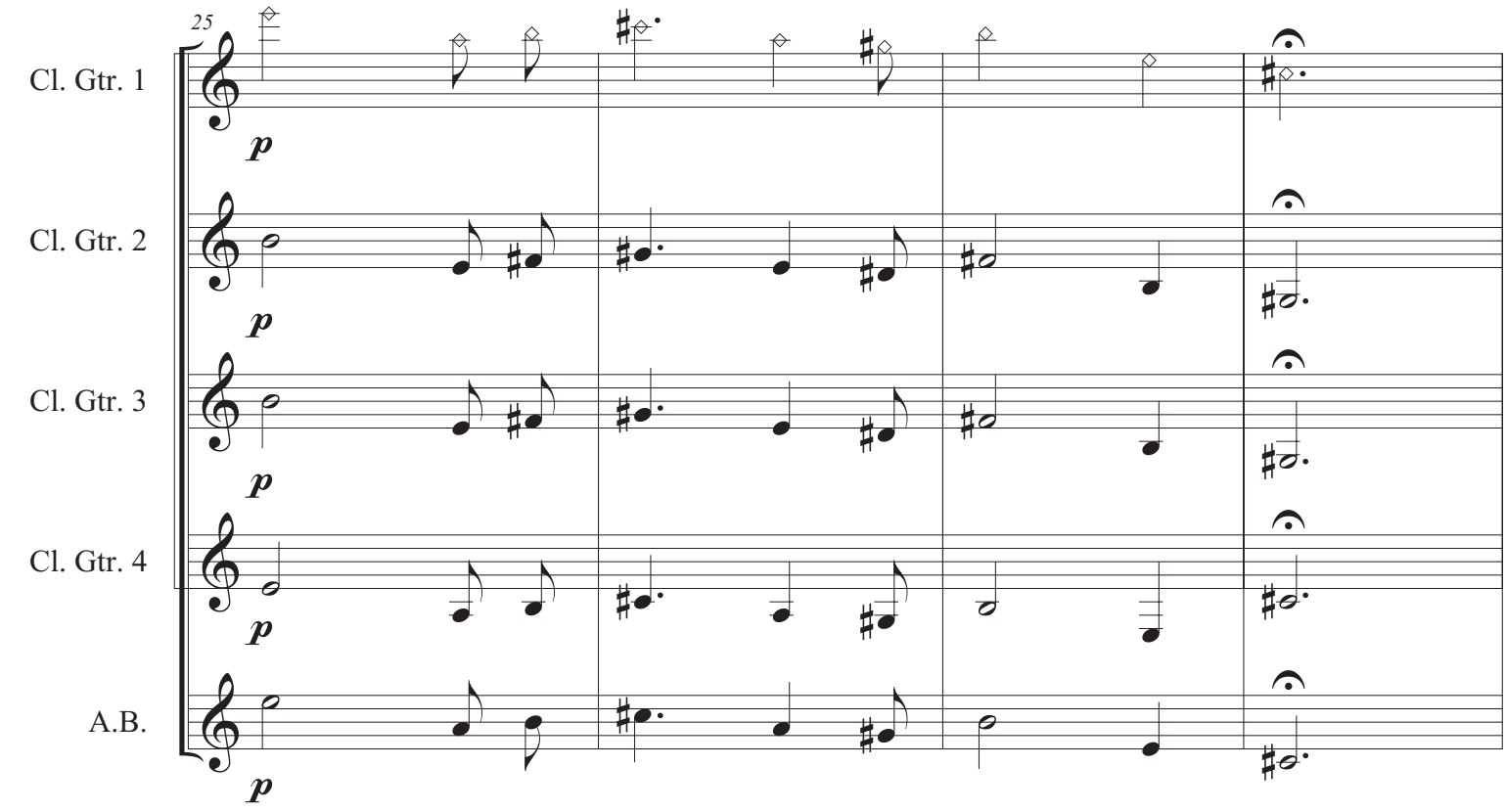
Simple and Contemplative, at a nice and easy tempo

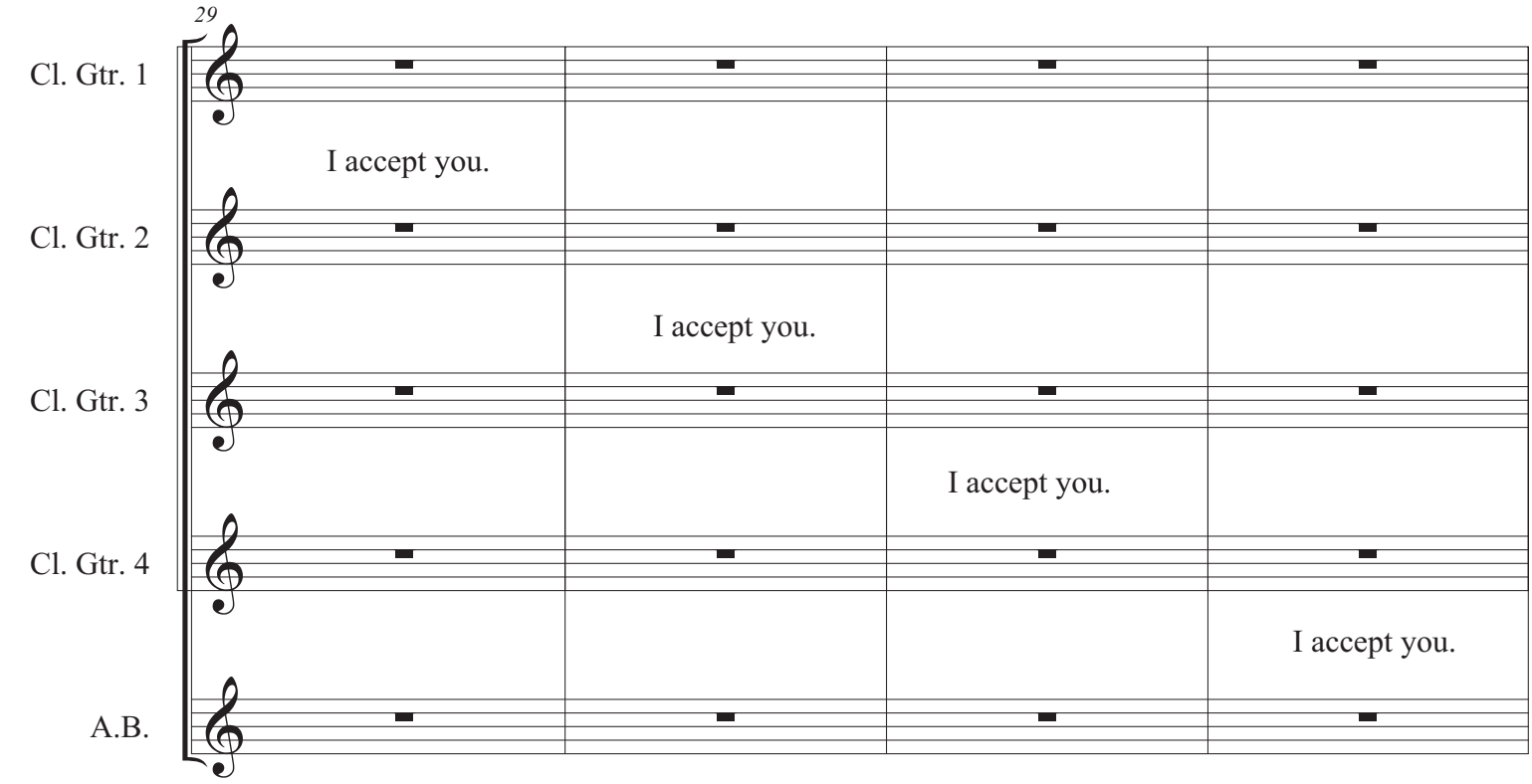


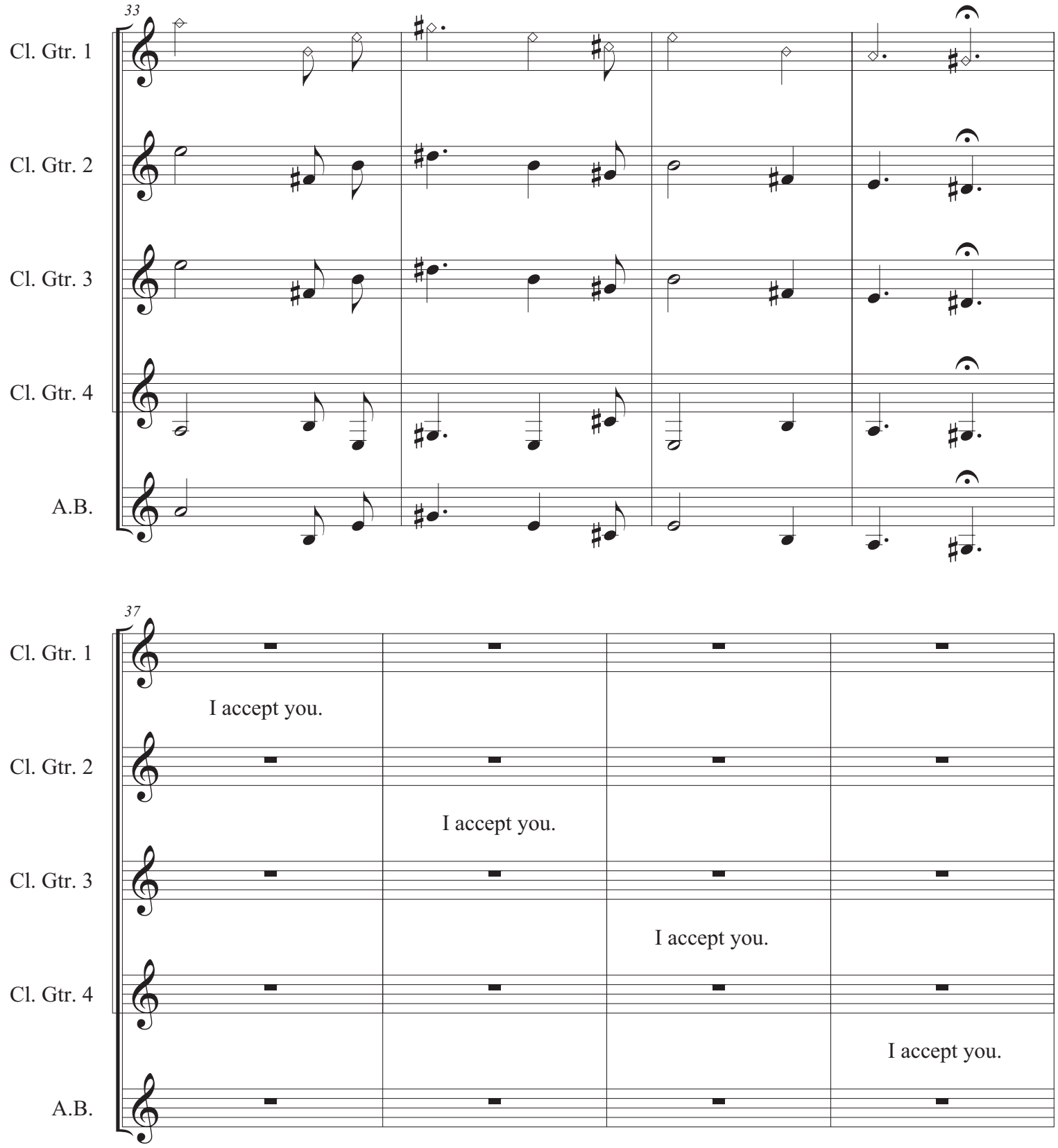


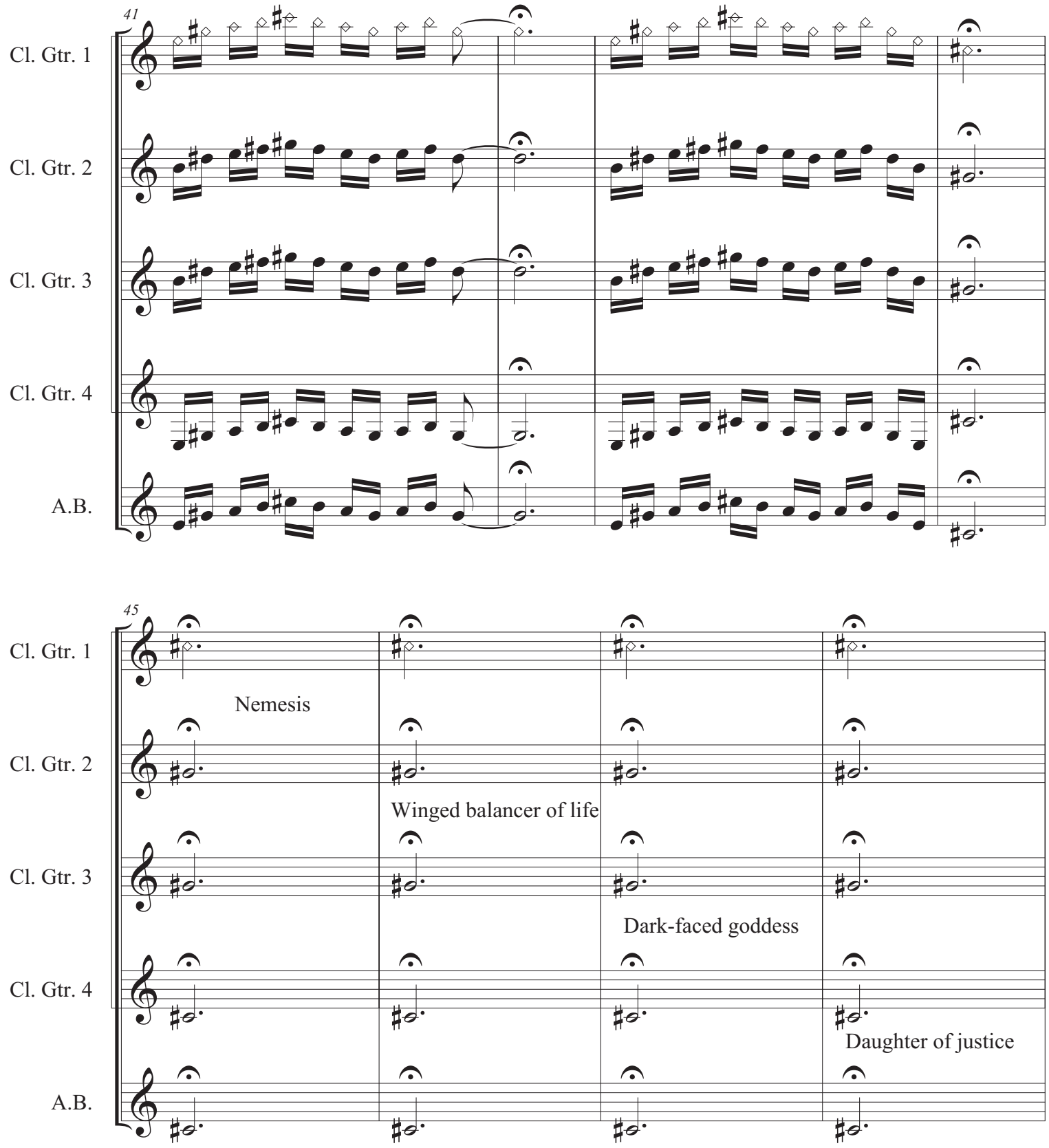

9
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
A.B.
13
Cl. Gtr. 1
Nemesis
Cl. Gtr. 2
winged balancer of life
Cl. Gtr. 3
Dark-faced goddess
Cl. Gtr. 4
Daughter of Justice
A.B.

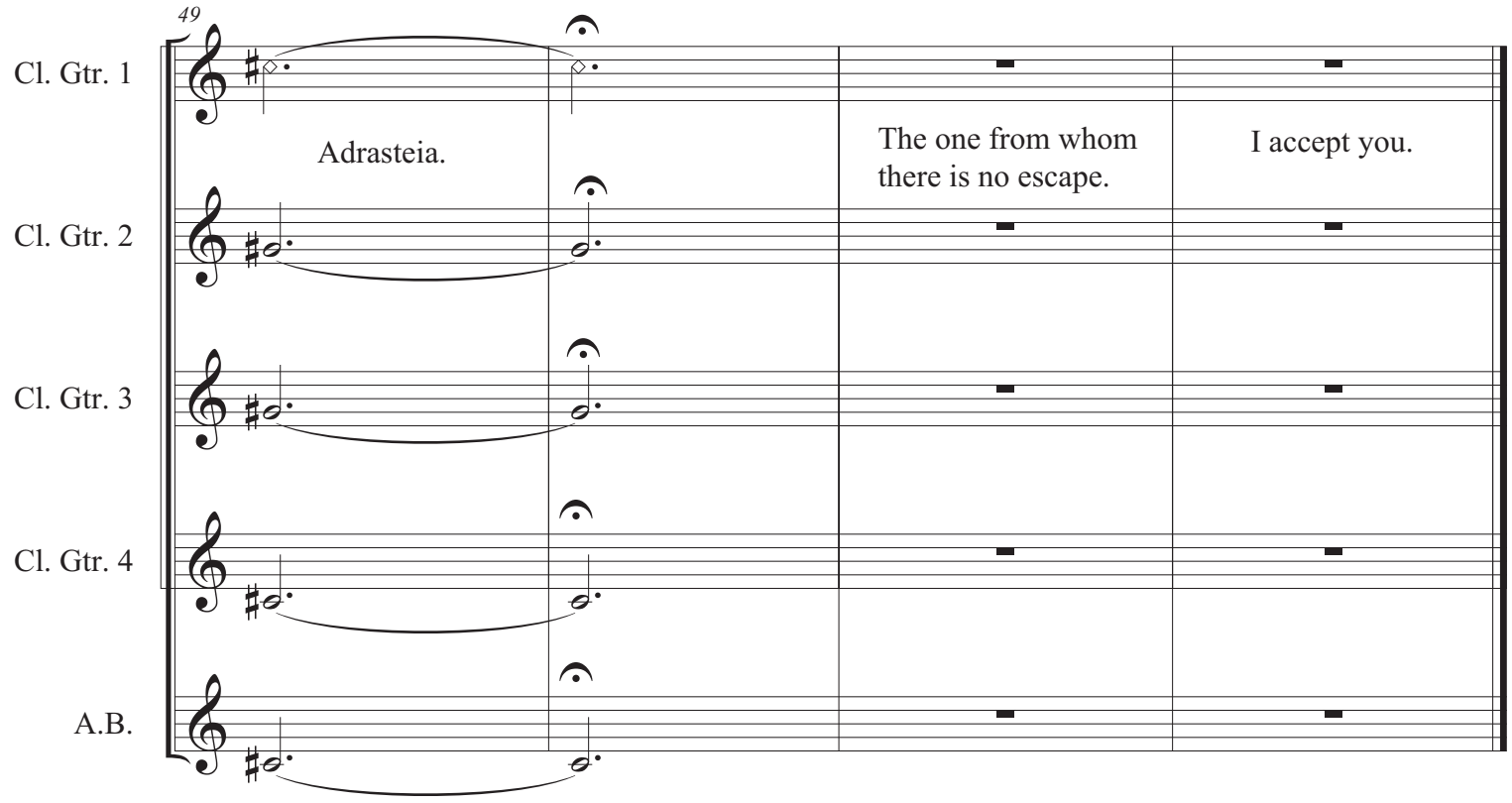

17
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
A.B.
Adrasteia.
The one from whom
there is no escape.
21
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
A.B.


25
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
A.B.
p


29
Cl. Gtr. 1
I accept you.
Cl. Gtr. 2
I accept you.
Cl. Gtr. 3
I accept you.
Cl. Gtr. 4
I accept you.
A.B.


33
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
A.B.
37
Cl. Gtr. 1
I accept you.
Cl. Gtr. 2
I accept you.
Cl. Gtr. 3
I accept you.
Cl. Gtr. 4
I accept you.
A.B.


41
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
A.B.
45
Cl. Gtr. 1
Nemesis
Cl. Gtr. 2
Winged balancer of life
Cl. Gtr. 3
Dark-faced goddess
Cl. Gtr. 4
Daughter of justice
A.B.


49
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
A.B.
Adrasteia.
The one from whom there is no escape.
I accept you.